GUIDEBOOK

PAVLOVSK

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Valeria BELANINA

PAVLOVSK

A Guide

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The environs of Leningrad are sometimes likened to a pearl necklace round the city, and small wonder. They grew up in eighteenth century, a period when Russian culture was at its height, and are a splendid example of different artistic styles and individual talents of many Russian and foreign masters. One of the pearls is the famous palace and park ensemble of Pavlovsk, a major tourist attraction.

Pavlovsk is twenty-six kilometres to the south of Leningrad. We suggest combining a visit to it with an excursion to the town of Pushkin (formerly Tsarskoye Selo) because these two architectural and park complexes are only about four kilometres apart. You can take a train from Vitebsk station or an excursion coach. We hope you will enjoy the outing. There are few visitors who remain unimpressed by the splendid palatial architecture of Pavlovsk Palace with its magnificently decorated interiors and beautifully landscaped park that shows off the north Russian countryside to perfection.

HISTORICAL BACKGROUND

Pavlovsk is the youngest of the palace and park ensembles in the vicinity of St Petersburg, the former capital of the Russian Empire. The fountains were already playing in Peter the Great's summer residence Peterhof (now the town of Petrodvorets), guests were making merry in the halls of the Oranienbaum Palace (now the town of Lomonosov) built for Peter's favourite Prince Alexander Menshikov, and sumptuous ceremonies were being held in Tsarskoye Selo, the country residence of the Russian Emperor (now the town of Pushkin), when building began in 1777 of a summer residence for Grand Prince Paul, the future Russian Emperor Paul I, on the banks of the River Slavyanka, in what had formerly been hunting grounds presented by Empress Catherine the Great to her son Paul on the occasion of the birth of his first son who was to continue the Romanov dynasty.

All the distinguished masters working in Russia in the late eighteenth and first quarter of the nineteenth century took part. It was a magnificent constellation of talent indeed, including the architects Charles Cameron, Vincenzo Brenna, Giacomo Quarenghi, Andrei Voronikhin, Thomas de Thomon and Carlo Rossi, the sculptors Ivan Prokofyev, Ivan Martos, Mikhail Kozlovsky and Vasily Demuth-Malinowsky, the artists Giovanni Battista Scotti, Jakob Mettenleiter and Pietro Gonzago, and hundreds of Russian craftsmen whose names we do not know – stone-masons, carpenters, gardeners, gilders, parquet-layers. At the same time as the palace was being built the splendid collections of painting and decorative applied art adorning its interiors were gradually assembled.

It was almost fifty years before the ensemble was completed.

The banks of the meandering Slavyanka linked by picturesque bridges; the quiet ponds in the shade of trees; the sunny lawns; young groves and glades adorned with marble and bronze sculpture; the pavilions and summer-houses skilfully blended into the landscape and, finally, the Great Palace with its white columns rising over the park – all this is breathtakingly beautiful.

Right from the start Pavlovsk has always attracted artists. Its landscapes can be found on the canvases of many Russian painters. The life and work of many famous poets, writers, musicians, actors and scholars are connected with Pavlovsk. So it is not surprising that it was called a refuge of the muses and graces.

It has also been called the home of the first Russian philharmonia. In 1837 the first Russian railway was built between St Petersburg and Pavlovsk. A year later a railway station with a large concert hall was erected in Pavlovsk from a design by the architect Andrei Stakenschneider. The finest orchestras, musicians and singers from Russia and abroad performed here, including the famous Austrian composer and conductor Johann Strauss who spent several seasons here.

Unlike many ensembles of the eighteenth and nineteenth centuries, Pavlovsk did not undergo any significant alteration. It survived as a fine specimen of the age of classicism. And this is where its value lies.

The October Revolution of 1917 brought changes to the life of Pavlovsk. The palace and park were nationalised and turned into a state museum. One of the finest palace and park ensembles not only of Russia, but of Europe as a whole, Pavlovsk was transformed from a royal residence into a major centre for cultivating an interest in and knowledge of the arts. And this it re-

mained until June 1941, when Hitler's armies invaded the Soviet Union.

Evacuation of the museum began at the end of June. The most valuable exhibits were removed to safety far from the fighting. Some objects were hidden on the territory of the park or walled up in the palace cellars. These collections survived, even though the Nazis set fire to the palace when they were forced to retreat.

It was not possible to save everything, however. The enemy units were firmly entrenched on the outskirts of Leningrad from 17 September, 1941 to 24 January, 1944. They turned the palace and park pavilions into ruins, blew up bridges and weirs, and destroyed about 70,000 trees and 30,000 shrubs. The cost of the damage was several million roubles.

Photographs of the ruins of the Great Palace were presented by the prosecution at the Nuremberg trials of leading Nazi war criminals. The colossal damage done by the Nazis, the London Congress of Architects noted, had deprived mankind of such splendid monuments as Pavlovsk.

Many design, construction and restoration organisations in Leningrad took part in the restoration of Pavlovsk palace and park. The work involved in resurrecting what seemed to be irretrievably lost masterpieces of architecture and applied art was immense. Over 40,000 fragments of mouldings were found, making it possible to restore the rich moulded ornament of the palace. And more than 60,000 trees had to be planted in the parks to replace those cut down or damaged by the Nazis.

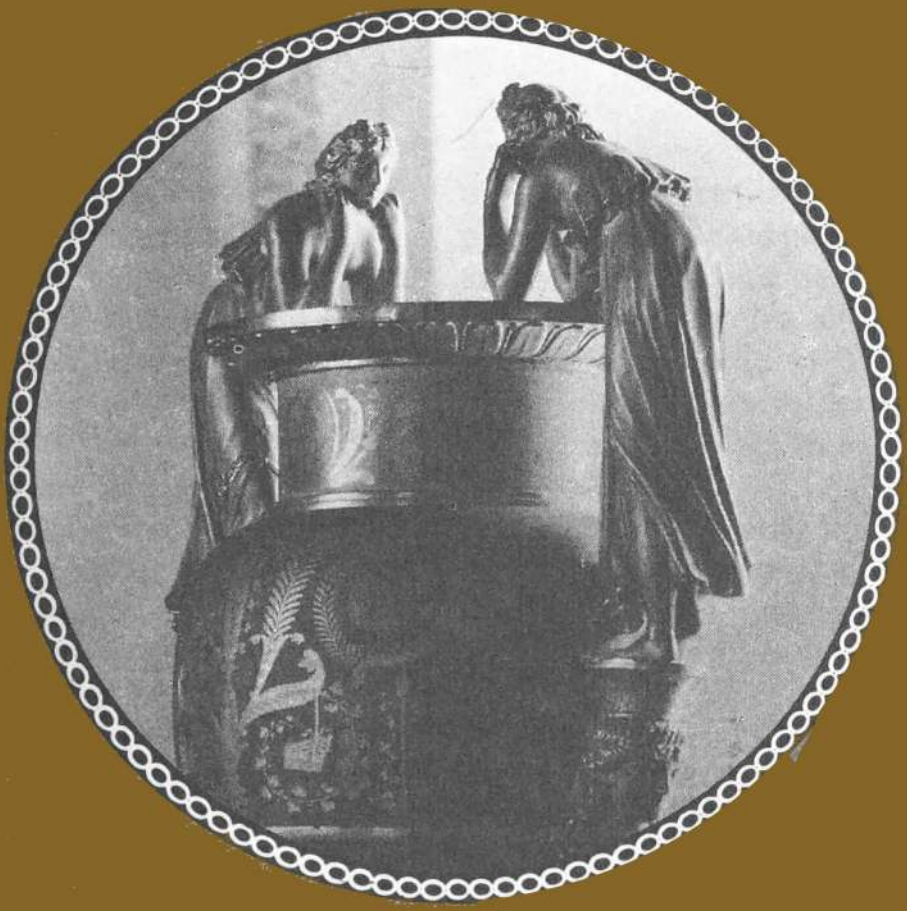
The restoration work was carried out on a highly scientific basis. Historical documents, such as plans, archive material, photographs, etc. were used to achieve maximum historical authenticity. With regard to the interior decoration of the palace

(furniture, chandeliers, china, fabrics, etc.) original items saved by evacuation were returned, and everything that had been destroyed or removed was remade by Soviet specialists or similar objects were procured from other sources. The restoration plan was prepared by the architects Fyodor Oleinik and Sofia Popova-Gunich. A special group of artists under Anatoly Treskin was responsible for the recreation and restoration of the monumental painting that had adorned twenty-eight of the palace rooms.

In 1970 Pavlovsk's musical traditions as the first Russian philharmonia were revived. On the last Saturday of each month concerts of classical music by Russian and West European composers are held in the Grecian Hall.

Restoration work is still in progress in the park. The Mausoleum will shortly be completed, the Pink Pavilion gradually being restored, and it is planned to begin work shortly on the Krasnaya Valley Pavilion and the station with the concert hall.

Now let us begin our tour of the palace rooms and exhibits, followed by some delightful walks round the park.



Great Palace

Before beginning our tour of the Great Palace, a few words about the history of its construction. It is built in the classical style and consists of eight sections comprising 303 rooms with a total area of 11,542 square metres.

The original design from which the palace was erected in 1782-1786 belongs to Charles Cameron, an architect invited to Russia by Catherine the Great. Cameron did not design a single edifice in his native Scotland or in the rest of the British Isles. He was known there mainly for his studies of Roman architecture.

In Russia Cameron found suitable conditions for putting his creative ideas into practice. His design for the palace at Pavlovsk was based on the villa found in Roman architecture. However, he also made use of specifically Russian architectural features employed in the country estates of the nobility.

The foundation stone of the palace was laid on 25 May, 1782, but the ceremony was not attended by its owners for Paul and his wife Maria Fyodorovna were travelling in Western Europe at the time. The building progressed at a rapid pace and by the autumn of 1782 not only the main building, but also the side galleries had been erected, in 1783 work began on the interior decor of the state and private apartments in the main building.

It must be said that the architect and the owners were not always on the best of terms. Constant interference with the architect's plans and trivial objections to them were a great hindrance to Cameron and occasionally led to serious conflicts. In 1786 Paul put Cameron's assistant Vincenzo Brenna in charge of the building and interior decor. By then the planning of the palace interior had been completed for the main part. Cameron just had time to finish the state apartments on the ground floor of the main building: the Ballroom, the Old Drawing-Room, the Billiard Room and the White Dining Hall.

Just when the main construction work had been completed, a major fault was found with the palace. It was not big enough. Brenna was entrusted with the task of extending it.

He did not interfere with the overall design of his predecessor, Cameron, but merely built on to Cameron's galleries, gave the square wings a second storey and two adjoining semicircular buildings two storeys high for domestic purposes. Brenna also extended the southern part of the palace with a rectangular building and adjoining church. Thus, the palace plan resembles an open bracelet with one precious gem in the middle, the main building.

From 1793 to 1799 Brenna worked on the decor of the state apartments on the first floor: the Italian and Grecian halls, the State Bedchamber, the Boudoir, the War and Peace halls, and also the additional sections designed by him, namely, the Picture Gallery, the Throne and Cavalier rooms, and the Palace Church.

In 1800 the architect Giacomo Quarenghi was invited to design the interiors of five rooms on the ground floor. The Old, Common, New and Pilaster studies and the Dressing-Room show features characteristic of the work of this fine architect: strict division of the walls by rectangular frames and the use of grisaille technique in the painting of the ceilings and colour contrasts in the detail of the decor. Quarenghi's contribution to the decor of the Pavlovsk palace rooms is one of the finest pages in his professional biography.

In 1803 the rooms in the main section were badly damaged by fire. Andrei Voronikhin, an architect and painter who was highly skilled in the applied arts, was invited to take the post of chief architect and entrusted with the task of restoring the interiors as quickly as possible. In less than two years he not only restored the interiors, but also designed furniture, chandeliers and decorative vases for many of them. The inclusion of a wide variety of objects made from different materials greatly enhanced the artistic interest and expressiveness of these rooms. It must be said that Pavlovsk Palace is the best illustration of Voronikhin's many talents.

In 1822-1824, with the building of the Library from a design by Carlo Rossi, the palace's architectural ensemble was completed. Situated parallel to the Picture Gallery, the

Library was designed to house rich collections of books, engravings, coins, minerals and other objects.

The palace rooms are adorned with natural and artificial marble. Artificial marble is made of high quality plaster obtained by a special method of annealing limestone. Dyes are added to the dough-like mass. When mixed and applied to the wall they produce a variety of shades and patterns in the form of patches, veins, etc. which are not found in natural marble. Careful polishing and buffing enhance the beauty of the design and create the impression of large surfaces of marble.

The rooms are also decorated with moulding and paintings. The interior decor blends well with the magnificent objects of decorative and applied art, such as vases of semiprecious stones from the Urals and the Altai mountains, ornamental metalwork, porcelain, coloured glass, ivory, amber and many other objects fashioned by skilled craftsmen from designs by the architects working in Pavlovsk. West European objets d'art were also acquired specially for the palace, such as paintings, bronzes, fabrics, furniture, etc.

In spite of the differences in their artistic devices the architects, sculptors and artists who worked at Pavlovsk at different times created a perfectly balanced ensemble with a remarkable unity of style which remains a splendid architectural monument to this day.

The tour of the palace is best started from the first floor which contains the most interesting state interiors. Before going up to the first floor, however, let us take a look at the Egyptian Vestibule on the ground floor, which is reached through the smaller vestibule.

Egyptian Vestibule. The original decor was by Charles Cameron assisted by the sculptor Ivan Prokofyev. In 1803, however, the work of these two fine masters was destroyed by fire. The sculpture, based on artistic motifs from ancient Egypt, was restored by Ivan Prokofyev from sketches by Andrei Voronikhin.

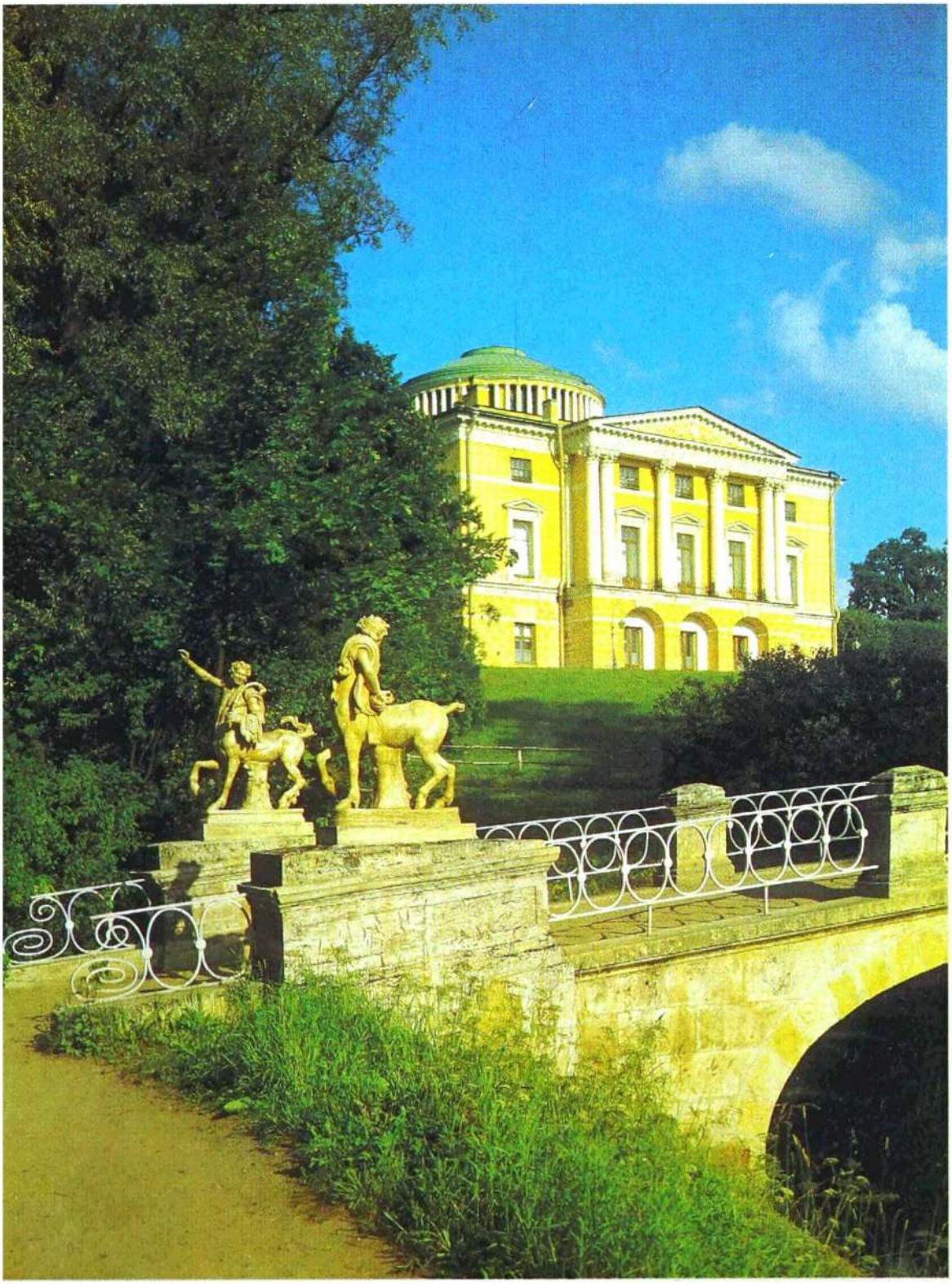
The walls are a golden colour and decorated with rustication which repeats the exterior of the basement

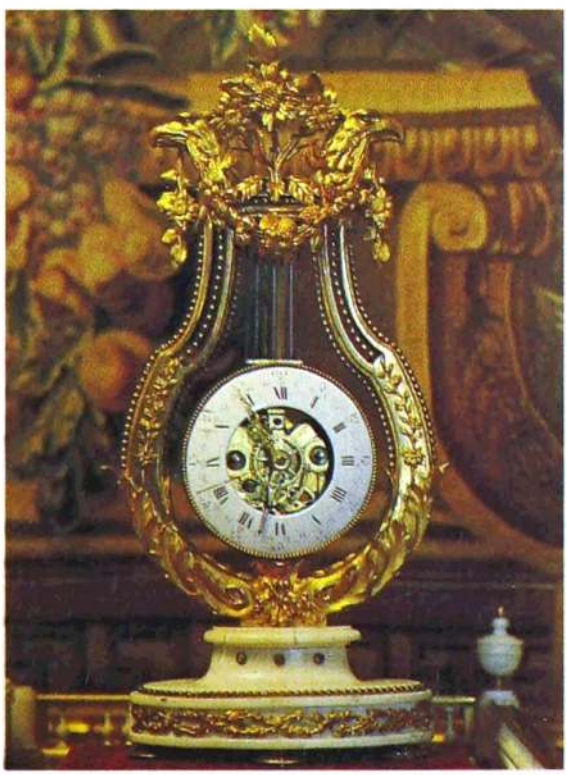
storey. Note the twelve plaster statues representing the months of the year beginning with January which stands to the right of the arch leading to the staircase. The painting on the ceiling illustrates the four seasons and was executed by Carlo Scotti in grisaille, monochrome painting in grey or greyish tones to represent objects in relief. The black marble floor, the silvery-grey and light blue of the ceiling, the light walls and the statues of imitation old bronze illustrate clearly that the interior decor was based on colour contrasts.

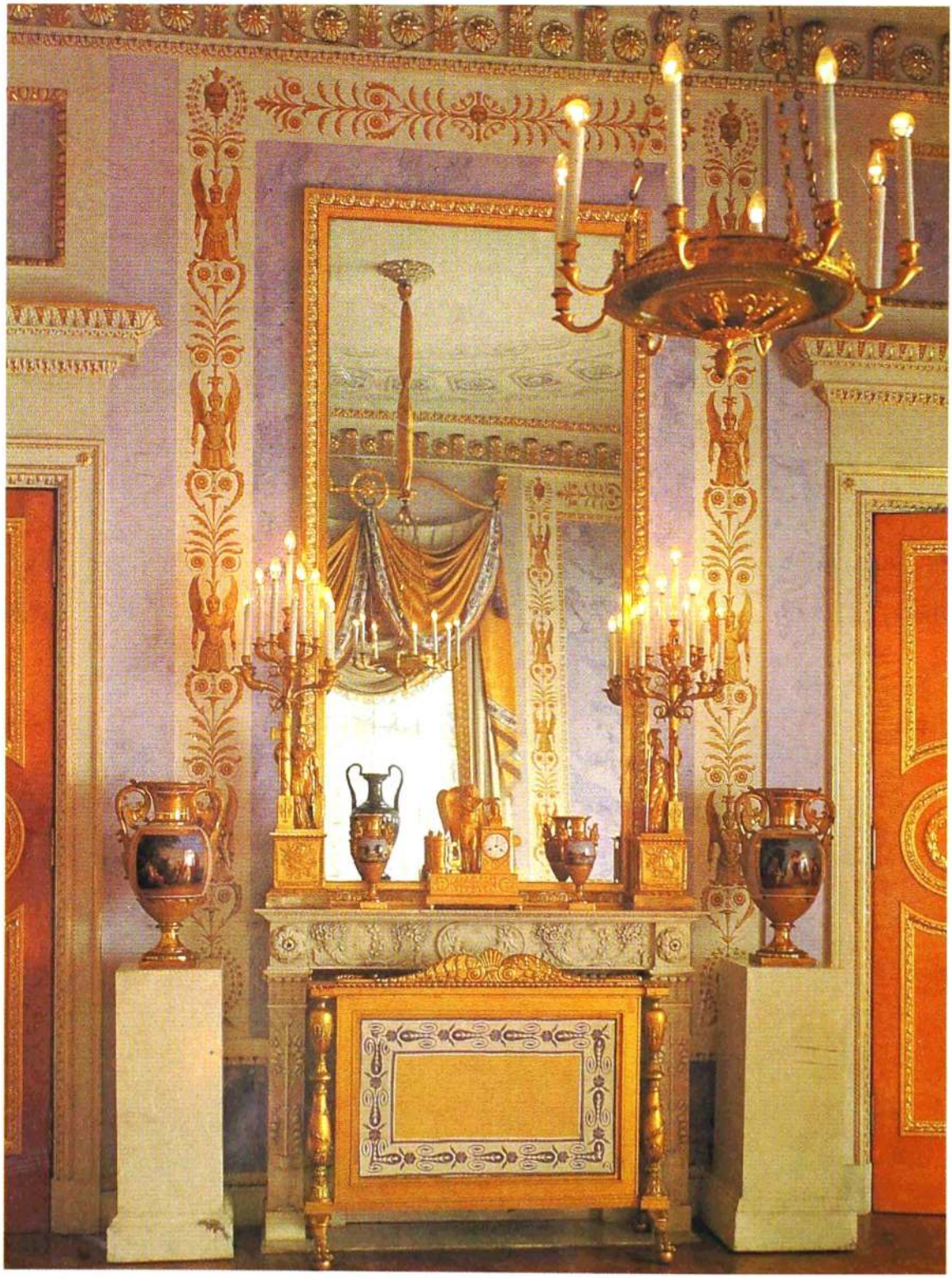
The three large crystal lanterns are the work of eighteenth century Russian masters. Here too is an iron plate bearing the words "The building of Pavlovsk commenced in 1777" which was originally on the obelisk erected on the right bank of the Slavyanka in honour of the founding of Pavlovsk. During the war the plaque was hit by a shell. Today it is yet another reminder of those bitter, heroic days.

Grand Staircase. Seven wide steps and you come to the small landing with a delightful fresco by Giovanni Scotti dating back to the late eighteenth century. The composition shows a descent into a garden and fits in with the Egyptian style of the decor in the vestibule. This fine fresco miraculously survived the fire of 1944. It was buried under fragments of the roof and pieces of plaster which saved it from destruction. The artist Anatoly Treskin later cleaned the fresco and restored its original appearance.

The curving flight of stairs takes us up to the state apartments of the first floor. The thirty rooms in the main section and adjoining wings were intended for official receptions.







FIRST FLOOR

Grand Vestibule. This consists, as it were, of two sections divided by a broad arch supported by Atlantes. The ten door and window apertures are of three varying heights. The doors above the staircase and to the left of the clock are blind ones. They are there for the sake of strict classical symmetry. The doors adjoining the stairwell have mirrors, which create an impression of spaciousness and light. The planning and decor of the Grand Vestibule was worked on consecutively by Cameron, Brenna and Voronikhin, which is also true of a number of other palace interiors.

Note the fine plafonds painted from a design by Brenna. After the fire of 1803 the plafonds were painted by Giovanni Scotti from a design by Voronikhin which closely followed the original designs by Brenna. Extensive use is made in the composition of elements connected with military themes: suits of armour, Russian military standards, the Imperial coat of arms, and also Turkish turbans and other regalia. These attributes are associated with Russia's victories in the Russo-Turkish War (second half of eighteenth century). The theme of victory is also reflected in the moulded ornament on the walls, the *dessus-de-portes* and on the stoves and lamps. It takes the form of military helmets, wreaths, laurel branches, etc.

The vestibule also contains a large mahogany grandfather clock of Russian make (late eighteenth century) ornamented with brass, bronze and painted glass. This form of ornament, known as eglomise (painting on glass), was fashionable at that time in Russia. In the lower part of the clock is a musical box that plays melodies of the seventeenth and eighteenth centuries. Above the staircase is a bronze chandelier consisting of six lamps with a gilded wooden rod in the shape of a torch, made at the Sestroretsky small-arms factory in 1786, as was the gilded iron grille.

Together with the Italian and Grecian halls, the Grand Vestibule forms the main compositional axis of the Pavlovsk ensemble dividing the palace into the northern (male) and

southern (female) sections. The state apartments of both enfilades are arranged symmetrically on either side of the central circular hall which you enter from the Grand Vestibule.

Italian Hall. The layout and part of the architectural and artistic decor are by Cameron. In 1789 Brenna altered his predecessor's original design and gave the hall the appearance it has today. After the fire of 1803 Voronikhin replanned the gallery, giving it balustrades and adding the Caryatids and the eagles on the cornice. The doors of inlaid wood were designed by Quarenghi.

The hall is divided vertically into two sections and is twenty-eight metres high. The lantern in the dome provides a natural source of light. In the layout of the hall and its decor there is much that reminds one of well-known Roman architectural monuments. The characteristic features of classicism are clearly evident here: the harmonic combination of the decorative elements, the strict symmetry of the composition and the careful balancing of the architectural forms (the sense of proportion between the whole and the details).

The walls are faced with pink and lilac artificial marble and ornamented with classical bas-reliefs. The patterned stone floor and abundance of light from the dome make the hall resemble a sumptuous Roman palace, which explains its name.

Of great artistic value are the pieces of Roman sculpture dating back to the first and second centuries A.D., *Eros Stringing His Bow, Dancing Satyr, Faun Playing a Flute*, and *Venus with a Dove*. These works are part of a large collection which Catherine the Great purchased from Lord Hamilton (the English ambassador to Naples). This collection is second only to that of the Hermitage in Leningrad. The bas-reliefs in medallions and the two compositions *Roman Wedding* and the *Three Graces* are the work of Roman masters of the first century A.D.

The bronze lamp brackets in the form of stylised hunting horns and the magnificent chandelier with ruby glass and crystal "ostrich feathers"

were made in St Petersburg by Russian craftsmen. The use of coloured glass is characteristic of Russian chandeliers and other lighting fixtures from the workshop of the brass-smith Johann Zech, which is where the chandelier was made in 1797. At first it was in the Throne Room of Empress Maria Fyodorovna at Mikhailovsky Castle in St Petersburg. After the assassination of Paul I in 1801 the chandelier and other objects were transferred to Pavlovsk. It fits in perfectly with the interior of the Italian Hall.

Let us now leave the Italian Hall and continue our tour by passing back through the Grand Vestibule and the Valet's Room (which was used by the staff and never had any ornament) to our next port of call.

Dressing-Room. The planning and division of the walls are the work of Charles Cameron, while the decor and painting were designed by Vincenzo Brenna. Oval in plan with an elegant colour scheme and ornament, this room is the first of the suite in the northern half of the palace, which contained Paul's apartments. In the lunettes of the arched dome with its fine moulding and painting are two bas-reliefs on mythological subjects. *Ceres' Procession* and *Bacchus and Ariadne.* By the window is the *Faun and Panther*, the work of a Roman sculptor of the second century A.D. The oak dressing-table with a palmwood veneer was made in the 1780s in the workshop of the famous furniture-maker David Röntgen, a German by origin, who worked mainly for the French court. Röntgen's furniture was extremely well-designed down to the smallest detail. It was very popular and could be found in many palace interiors in Russia, such as the Winter Palace, the Great Palace at Peterhof and the palace at Gatchina. Pavlovsk has a fine collection of this talented and inventive master's furniture.

We shall now pass through the mirrored door and the **Small Room** which links the central section with the **Library**. The architect not only planned the interior and facade of the Library extremely well, but also designed the furniture and chose a

rare kind of material, wavy and yellow birchwood, for it. The furniture was destroyed during the war. It is now being restored, after which the rooms will be opened to visitors.

Small Study. This room was built in 1793 from a design by Brenna. On the wall opposite the windows is a large portrait of Peter the Great which has an interesting history. It was originally inset in the wall. During the evacuation of 1941 there was no time to remove it. When the Nazi troops were driven out of Pavlovsk, it was discovered in the attic of a house in the suburbs. It was in such a bad condition, however, that restoration seemed quite out of the question. Nevertheless, the portrait was restored and now hangs once more in the place allotted to it by Vincenzo Brenna at the end of the eighteenth century.

In the right-hand corner is a clock with a musical box made by David Röntgen. The writing desk and the clock on the mantelpiece are French-made with exquisite bronze ornament which enhances their artistic merit.

Note the mahogany fire screen decorated with ivory and bronze. It was made in the workshop of the furniture-maker Heinrich Gambs in St Petersburg in 1796 from a design by Brenna and originally stood in the bedchamber at the Mikhailovsky Castle.

By the window is a small table inlaid with different kinds of wood by the Russian master Mikhail Veretennikov. This technique is known as marquetry, a form of mosaic made of small, variously shaped pieces of plywood of different colour and texture. The table first appeared in Pavlovsk in 1787. The composition on the top shows architectural monuments which had been built by that time in Pavlovsk Park–the Great Palace, the Temple of Friendship, the Obelisk, the Ruins, the Apollo Colonnade and others.

The divan and chairs in imitation dark bronze with carved gilt lyres on their backs were restored by Soviet master carvers from surviving specimens.

The **Library of Paul I** next to the Small Study was built from a design by Vincenzo Brenna in 1793 and re-

stored after the fire in 1804 by Andrei Voronikhin. Its walls are faced with light artificial marble and hung with woolen carpets woven at the Savonnerie manufactory in France depicting characters from the fables of La Fontaine. These carpets were among the gifts presented to Paul (at that time still heir to the throne) and his wife Maria Fyodorovna by Louis XVI and Marie Antoinette during a visit to Paris in 1782.

The portrait of Maria Fyodorovna on the wall is the work of the Austrian painter Johann Lampi in the 1790s. The beautiful, majestic woman in a light satin dress trimmed with fine lace is portrayed against the background vaguely reminiscent of Pavlovsk Park. She is holding an open album. On the desk is a marble bust of Paul by the sculptor Fyodor Shubin. The rolled up sheet of paper with a drawing or sketch and the book are evidently intended to emphasise the Empress's interests.

In the middle of the room is a large mahogany writing desk with twelve legs made of ivory. On it is a model of the Temple of Vesta, the Roman goddess of the hearth, some lamps and an ink-stand and other objects made of ivory and amber specially for Pavlovsk Palace.

The Library contains a collection of remarkably beautiful objets d'art. Of special interest are the models of Greek and Roman temples on the table and under the portrait. These works bear eloquent testimony to Brenna's talent as a master of applied art. The objects decorating the Small Study, the Library of Paul I and other rooms were designed by him and produced in the workshops of Johann Vaye in the 1790s.

The bowls made of semiprecious stones on porphyry stands were made at a factory in the Altai in 1794. Their shape was obviously dictated by the patterns in the stone, the beauty of which has been brought out most expressively by the craftsman Filipp Strizhkov.

Along the walls are shelves with books from Paul's private library. Of special interest are two volumes of memoirs by Maximilian Sully (1560-1641), a close adviser of Henri IV of France. The cabinets serve as a kind of pedestal for Greek and Roman

busts dating back to the first century A.D.

The chairs with carved gilt backs in the form of lyres were made by Soviet craftsmen from one surviving specimen (also on display) manufactured in 1804 and designed by Voronikhin.

The restorers expended a great deal of effort and skill on recreating the room, as can be seen from the photograph taken in 1945 showing the damage done to it during the Nazi occupation. They have restored the finely ornamented mouldings, the splendid sculpture above the door and the painting on the ceiling and pendentive. In the centre of the ceiling is an attractive composition *The Triumph of Truth Driving Out Vice* painted by Treskin from pre-war photographs.

Tapestry Room. The next room on our itinerary got its name from the beautiful Gobelin tapestries depicting scenes from *Don Quixote* which adorn the walls. Tapestries of this kind were very popular in Europe shortly after the publication of Cervantes' famous novel.

These Gobelins with different coloured backgrounds (olive, peach, etc.) were made at the Royal Manufactory in Paris. The ones with a crimson background are now very rare and of great artistic value. On the wall opposite the window is a tapestry depicting *Ladies Serving Don Quixote* woven in 1776. Two other tapestries depicting *The Valiant Knight Fighting Sheep Mistaken for Enemy Warriors* and *The Knighting of Don Quixote* are part of a series made in Brussels in the eighteenth century.

The broad frieze of painting at the top of the walls is framed with moulding and gilt. It is divided into monochrome panels reproducing scenes from the mythology and history of Ancient Rome.

The room also contains many decorative objects made by Russian and foreign masters. Note the fine bronze and crystal chandelier designed by Voronikhin. The mahogany desk which has ivory legs and is inlaid with opal glass was manufactured in the workshops of Johann Ott and Heinrich Gambs in St Petersburg. On the desk is a bronze-incrusted clock of white mar-

ble and various articles of ivory, amber and bronze made in St Petersburg in the 1790s from designs by Brenna and Rossi.

The furniture, which is decorated with fine gilt carving and upholstered in Lyons silk, is from the workshop of the French furniture-maker Henri Jacob. The porcelain vases on the mantelpiece and the bronze busts of Diderot and Voltaire are also of French manufacture. On the two card tables are an English clock and Japanese porcelain vases. The silk curtains at the windows were made at the factory in Kupavna (just outside Moscow) copying eighteenth-century Lyons silk. All the objects in the room belong to the late eighteenth or early nineteenth centuries, the period when the palace was being built and the interiors decorated.

Hall of War. This hall was decorated by Brenna in 1789 and restored by Voronikhin after the fire of 1803. It was intended for official receptions. After 1796 it was also used as a small throne room by Paul I who had just acceded to the throne.

The walls are of light artificial marble decorated with gilt moulding. In the lunettes (arched openings in the ceiling) above the cornice are scenes from the Trojan War. The carving on the doors and the carved and gilded light fixtures made this interior look particularly grand.

There is a splendid view of the park through the large semicircular windows in the upper section. The summer frames have whole panes of glass and the landscape of the park links the palace with its surroundings like a painting created by nature itself.

The hall is octagonal in plan and has four circular niches. One contains an ornate heating stove decorated with moulding in the form of shields and swords and crowned with an eagle holding a wreath of oak leaves, a symbol of power and authority. The three other niches contain busts of Roman emperors.

The hall was badly damaged in the war and, like many other rooms, lost its main beams. The restoration work was based on surviving fragments of the decor. The stately

majesty of the interior is enhanced by the large lamp of gilded bronze.

The Grecian Hall, connected to the Hall of War by an open archway, is one of the most impressive, strictly classical and elegant interiors in the palace. The sixteen green Corinthian columns stand out against the light artificial marble of the walls making the hall look like a Greek temple. Intricate moulding with varied ornament forms an entablature supported by the columns. A broad moulded frieze adorns the walls. The moulded panels, the plaster statues (replicas of Greek originals), the splendid white-marble fireplaces decorated with lazurite and jasper and, finally, the exquisite colouring of the painting all testify to the rich imagination, refined taste and great talent of Brenna and Voronikhin who created this magnificent symphony of ornament and architecture.

The planning of the hall, i.e., its position in relation to the other rooms, belongs to Cameron, but Brenna was the first designer of its elaborate decorative and artistic ornament. After the fire of 1803 the interior of the hall was restored by Voronikhin. It illustrates his talent at its height. Voronikhin proved himself to be not only an outstanding architect, one of the finest exponents of Russian classicism, but also a great master of decorative applied art. The lamps, furniture and vases designed by him fit in perfectly with the interior and the architecture of the hall.

Voronikhin made a few changes to the painting on the ceiling, designed new fireplaces and put them in a different place, and changed the moulded compositions on the walls. The set of furniture painted imitation antique bronze with carved gilt backs and elbow-rests was designed by him and manufactured in St Petersburg workshops. It consisted of four divans and twenty-two chairs in Greek forms. The monumental quality of the furniture fitted in well with the hall's majestic decor.

Voronikhin also designed the marble lamps hanging on long chains between the columns. Unfortunately only two of these have survived. They were evacuated in 1941.

The remaining fourteen were destroyed when the palace was set on fire. They have been remade from the surviving originals by Soviet masters.

The two large jasper vases with large, finely engraved women's heads at the base of the handles were also designed by Voronikhin. These vases are among the finest specimens of Russian stone-carving in the late eighteenth and early nineteenth centuries.

The hall is also tastefully adorned with lamps, candelabra, clocks and fireplace ornaments by well-known French masters of the late eighteenth century. Most of these items were purchased specially by Brenna for Pavlovsk Palace while it was still being built.

Brenna considered the Grecian Hall to be one of his finest creations in St Petersburg. Nowadays it is used for recitals of chamber music.

The Hall of Peace is the first room in the southern suite. Its layout resembles that of the Hall of War, but the decor is based on a different theme, of course. Instead of military trophies we find musical instruments, baskets of flowers and fruit, and the horn of plenty–symbols of peace. In the niches are marble busts by Roman sculptors of the second century A. D.

Note the tripod-vase of coloured glass with a crystal bowl. It is one of the most interesting items in the palace and was made at the beginning of the nineteenth century from a design by Voronikhin at the St Petersburg glass factory.

The large porcelain cobalt-coloured vase with goldish mottling is also of interest. It was made at the Sèvres porcelain manufactory almost at the same time as the tripod-vase and presented by Napoleon to Alexander I after the conclusion of the Treaty of Tilsit in 1807 (there is an identical one in the Hall of War). The stove is crowned by Juno's peacock, a symbol of marital fidelity. Some light fixtures with carving and banquettes are being remade for the hall by Soviet masters from the original designs.

The decor of the **Library of the Empress Maria Fyodorovna** reminds one of the Tapestry Room. On the

walls there are beautiful Gobelin tapestries of *Ceres* and *Jupiter* manufactured at the Royal Workshops in Paris in the 1770s. There is a large one (1780) showing Don Quixote seeking the advice of the enchanted head.

The low bookcases serve as stands for marble sculptures by eighteenth-century Italian masters which are replicas of Roman originals. They also include one original piece dating back to the second century A. D. It is the *Muse by a Rock*, on the right of the window.

Note the large mahogany writing desk decorated with bronze, which was made in 1784 in the workshop of David Röntgen, and the armchair with a high back and elbow-rests supported by horns of plenty with flowers in them. This chair was made by Russian masters from a design by Voronikhin in 1806.

The bronze and crystal chandelier hanging from the ceiling was made at the St Petersburg glass factory at the beginning of the nineteenth century and also designed by Voronikhin.

Note the fine parquet floor made of twelve different kinds of rare wood such as rosewood, amaranth, black ebony, palm, mahogany, birchwood, and maple.

Boudoir. The decor, designed by Brenna and Voronikhin, sets this room somewhat apart from the other state apartments in the palace. At first glance the interior seems excessively ornate, but closer scrutiny reveals that all the components are extremely elegant and well-matched.

The walls are faced with artificial marble and inset with marble pilasters decorated with arabesques of motifs from Raphael's paintings in the Loggias of the Vatican. Between them are Roman marble bas-reliefs of the second century A.D. and eighteenth-century Italian-made medallions with portraits of Alexander the Great and his mother Olympia. The views of Indian towns and fortresses with their characteristic architectural monuments are based on English engravings.

The two porphyry columns framing the marble fireplace with a mirror niche above it were brought from Rome. They support the broad pedi-

ment ornamented with gilded moulding. The interior is reflected in the three mirrors above the fireplace which are set at an angle to one another. The ornament of the fireplace includes a large porphyry vase with the bronze figures of satyrs, manufactured in the Altai in 1789.

The room abounds with decorative objects made by Russian and foreign masters in the eighteenth and early nineteenth centuries. These include: an incense-burner (in front of the fireplace) made of pieces of different-coloured marble, a present from the King of Sardinia to Paul I in 1782; a unique round table made of porcelain decorated with bronze, on the top of which are views of the palace as built by Cameron (without the additions) and the pavilions in the park (1789, Imperial Porcelain Works in St Petersburg); an elegant lamp of green glass and bronze made from a design by Voronikhin (1804) and a marquetry piano made in England in 1774. The restoration of the interior in the 1960s made good the loss of the painting on the ceiling showing the *Times of the Day*, the ornamental moulding and the artificial marble. Damaged fragments of the painting on the pilasters were also restored. One of the pilasters (on the right of the fireplace) has been left unrestored.

State Bedchamber. This room was never actually used as a bedchamber and was only included in the suite of state apartments because of tradition. Here we do not find the classical severity and refinement characteristic of the other palace chambers. The decor is more reminiscent of the Louis Quatorze style.

The wall coverings, curtains and canopies are made of silk painted with fruit, flowers, musical instruments and agricultural implements. The bedspread is also made of the same material. None of the original silk has survived. It was rewoven in 1967 at the Experimental Workshops in Moscow from a panel removed from a wall at the end of the nineteenth century. The painting on the silk was done by a group of artists under Anatoly Treskin.

Against the delicate greys and blues of the plafond a mass of flow-

ers trail round a trellised summer-house. The peacocks in oval niches symbolise marital fidelity.

The painting on the walls, the elegant decor of the canopy and the windows, the plafond, the fine friezes, *dessus-de-portes* and panels were all restored after the war, including the parquet flooring and the marble fireplace inset with semiprecious stones.

The rest of the objects in the bedchamber are originals which escaped destruction by being evacuated. Pride of place belongs to the magnificent four-poster bed made in Paris by the royal furniture-maker Henri Jacob and commissioned by the owners of Pavlovsk.

The exquisite gilt carving shows baskets of flowers, hounds, doves by the altar of love and cupids with garlands of roses above them, symbolising fertility, love and fidelity. The finely carved couch and chairs were also made in Jacob's workshop.

The sets of furniture in the bedchamber and other palace rooms (such as the Tapestry Room and Old Drawing-Room) are valuable specimens of Jacob's work and are not to be found in any other Soviet museums.

No less interesting and unique is the toilet service of Sèvres porcelain (in a display case) presented to Maria Fyodorovna by Marie Antoinette in 1782. This splendid 72-piece service contains various unusually designed and most lavish bowls, bottles, powder holders, jewel boxes, jars for face cream, etc. Particularly noteworthy is the oval mirror framed with gilded bronze and decorated with the figures of the graces and cupids made of unglazed pottery. The toilet service is a unique one. The models for it were destroyed "so that there should not be another one like it". The beautiful crystal chandelier with a rod of ruby glass was made in St Petersburg in 1797.

The interior of the bedchamber was modelled on that of the royal bedchambers of the French kings and was intended, first and foremost, to stress the importance of the owners of the palace.

Maria Fyodorovna's Dressing-Room is a small room decorated with ornamental moulding designed

by Brenna, bas-reliefs by Ivan Prokofyev and inset paintings of *The Judgement of Paris* and *Venus Dressing* and two wall panels in fresco technique by Giovanni Scotti and Andrei Martynov showing the Great Cascade and the Temple of Friendship in Pavlovsk Park.

The light arched ceiling is divided by delicate pink garlands of flowers into squares each containing a high relief rosette in an hexagonal moulded frame. This type of ornament (a combination of moulding and painting) creates the illusion of a caisson ceiling. The fine pattern of the parquet floor is made up of rare species of wood.

The "steel" dressing-table set made in 1788 by Semyon Samarin, a master at the Tula armoury, is worthy of attention. It includes a dressing-table with a mirror, a chair, some vases and candlesticks and a foot stool. They are made of thousands of pieces of metal with a "steel diamond" finish. Here too are a table and stool decorated with 12,000 tiny pieces of steel arranged in the shape of rosettes.

Ladies-in-Waiting Room. This is the last room in the central section of the palace. It consists of two parts faced with attractively mottled white and coloured artificial marble. The rectangular green *dessus-de-portes* add a touch of variety to the colour scheme of the room.

The furniture consists of a carved and gilded divan and chairs upholstered with silk made at the workshop of the Lazarev brothers in the late eighteenth century; a mahogany bureau by David Röntgen with a clock of gilded bronze showing a scene from the opera *The Deserter* by Pierre Monsigny. The clock contains a musical box which plays tunes from the opera on the hour. Note the secretaire with attractive insets painted at the end of the eighteenth century by Angelica Kauffmann. The set of unglazed pottery *Venus and Cupid* is from the Sèvres manufactory and was designed by Louis-Simon Boizot.

On the walls are fine paintings by the French artists Hubert Robert, Jean-Baptiste Greuze, Jean-Louis Voile and others. A niche contains one of the palace's finest pieces of sculpture, *A Vestal Bearing Sacrifice*

by Louis-Simon Boizot.

The suite of state apartments following the Ladies-in-Waiting Room is in the semicircular building, the square building and other palace buildings. It is linked with the name of Vincenzo Brenna, who worked here in the 1790s. The state rooms of the central building are linked with those of the south wings and other buildings by small communicating rooms.

First Communicating Room. This is divided by an arch into two sections with windows facing the parade ground and the Private Garden. In front of the windows are miniature bronze replicas of *Juno on a Peacock* and *Jupiter on an Eagle* by the seventeenth-century Italian sculptor Alessandro Algardi.

The white moulding of ornamental and thematic compositions on the coloured background of the walls and the gilt ornament on the frame of the mirror over the fireplace give this small room a particularly elegant finish. The fireplace is decorated with porcelain vases (second half of eighteenth century) from Berlin and Ludwigsburg. Note the large bureau of ebony and plane wood with painted glass which was made in Johann Ott's workshop in St Petersburg in the 1790s. It is a rare specimen of the use in Russia of the eglomise technique as ornament on large pieces of furniture.

The **Second Communicating Room** is a circular one. On the walls faced with pink artificial marble are two bas-reliefs in gilt frames on the theme of the Trojan War. They were remade in 1958 to replace the originals which were removed by the Nazis. In the niches are porcelain vases made by Russian masters at the end of the eighteenth century. They are painted cobalt blue and decorated with gilt figures of boy satyrs and garlands of ivy.

Picture Gallery. This is an arc-shaped room with windows on two sides looking on to the palace parade ground and the Private Garden. It was built in 1797 as one of the most impressive rooms in the palace. Its architectural ornament consists of a moulded frieze and a ceiling painting on mythological subjects. In the

centre is *Aurora, or Apollo's Triumph* and on either side *The Judgement of Paris* and the *Three Graces*. The central painting is a variation on a work by the eighteenth-century Italian artist Guido Reni. The ceiling paintings were destroyed during the occupation of Pavlovsk. They were restored from photographs in 1957.

Pavlovsk Palace possesses a valuable collection of West European painting of the seventeenth and eighteenth centuries. Like other palace art collections of the late eighteenth century, it consists predominantly of landscapes, still lifes, genre scenes and pictures on mythological and Biblical subjects. The arrangement of the pictures on the walls was determined primarily by decorative considerations, i.e., the pictures were regarded mainly as "ornaments" and hung in strict symmetry, irrespective of the school to which they belonged. This principle of decorative arrangement was observed when the pictures were rehung after the war, but in certain sections Italian, Flemish, Dutch and French painters have been grouped according to schools.

The palace picture gallery contains works by many famous painters, such as the Italian Alessandro Turchi and Pompeo Battoni, the French Hubert Robert and Claude-Joseph Vernet, and the Dutch Philips Wouwerman and Adriaen van Ostade. It contains Rubens' sketch for his composition *The Mourning of Christ*. Some of the works shown here were commissioned directly by the Imperial family from Angelica Kauffmann, Jean-Baptiste Greuze, Hubert Robert and other famous artists.

The gallery contains many unique items of decorative and applied art fashioned by Russian masters at the end of the eighteenth century, such as the set of two porcelain vases manufactured at the St Petersburg Porcelain Works from a design by Voronikhin, the set of furniture, the crystal chandeliers and the collection of decorative vases made of semi-precious stones. There are also some finely made bronzes by French masters.

Third Communicating Room. This is the last room in the south semicircular gallery and it serves as a kind of passage into the square building. In spite of its small dimensions it is a typical state interior of the late eighteenth century. The finish of the walls, the painting on the ceiling, the fireplace and the furniture form a well-balanced classical ensemble, harmonic in form and colour scheme.

The walls are faced with pinkish lilac artificial marble and have insets of oil painting on blue smalt-glass. The central panel with the *Triumph of Amphitrite* and the two insets showing classical female figures are yet another type of artistic decor not found earlier in other interiors at Pavlovsk.

The painting on the ceiling shows arcades receding upwards which makes the room look higher. With the help of this painting Pietro Gonzago, a master of perspective, not only enriched the room's architecture, but also created an effective artistic transition to the Throne Room.

In its ornament the room resembles a miniature drawing-room with classical furniture and articles of china and bronze. The chairs with their soft oval backs and seats upholstered with eighteenth-century Lyons silk were made by French masters in the eighteenth century. By the wall is a mahogany bureau with a beautifully engraved round bronze medallion showing attributes of art and learning on its magnificent front leaf.

The two china vases identical to those in the Second Communicating Room were also made by Russian masters at the St Petersburg Porcelain Works. Note the clock on the fireplace which came from the workshop of Pierre August Caron, better known as Pierre Beaumarchais, the famous French playwright who wrote the well-known trilogy about Figaro.

Throne Room. This is the largest room in the palace. It covers 400 square metres and takes up the whole first floor of the south square building. It was intended to be a large state dining-room as can be

seen from the six rectangular moulded panels above the mahogany doors, depicting horns of plenty, wreaths and baskets of flowers and fruit.

The hall got its name from the time when it was used to hold grand receptions for the Knights of the Maltese Order, of which Paul I became Grand Master in 1797.

The throne was put up opposite the door from the Third Communicating Room by the window draped with curtains of crimson velvet embroidered with the coats of arms of the Russian Empire and the Maltese Order. In 1814 a reception was held for Guards officers who had returned to Russia after the victory over Napoleon. Afterwards the throne was removed from the room and never brought back.

In its planning the Throne Room resembles the halls of War and Peace, which we have already visited. There are round heating stoves decorated with moulding in the deep niches. The large windows with Caryatids by Mikhail Kozlovsky and Ivan Martos give the room plenty of light. The six mahogany doors with gilt relief ornament create a certain rhythm and harmony. The white and gilt carved wall-brackets and the decorative lamps on the archivolts of the French windows enhance the classical perfection of the room. The elegant lanterns hanging from each corner, the candelabra of gilded bronze and the bronze girandole, a branched support for candles or lights, on the round table provide yet another source of light.

During the restoration work that was completed in November 1957 it was necessary to choose one of three designs for the plafond drawn up by Pietro Gonzago in the 1790s. His designs included architectural compositions with colonnades, arcades, drapery, banners, etc. It is not known which of them was originally used, but for many years the ceiling was painted white, which greatly detracted from the decorative features of the interior. The task of drawing up a project for the plafond and carrying it out was entrusted to the artist Anatoly Treskin, who used one of Gonzago's sketches preserved in the

museum. The painting on the ceiling made the room look even more grand and provided the finishing touch to this splendid symphony of architecture and sculpture.

Because the room was used for state receptions, its decor includes several sumptuous palace services. On the round table is the Rose Service made at the Sevres Porcelain Manufactory in the late eighteenth century. In the middle of the table is a fine girandole richly ornamented with crystal garlands and pendants. It was manufactured in St Petersburg in the 1790s. The crystal for it was from the St Petersburg Glass Factory.

The side tables have items from a sumptuous dinner service decorated with mythological subjects (about 600 pieces in all).

The abundance of gilt, particularly on the figures, explains why it is known as the Gold Service. It was manufactured at the St Petersburg Porcelain Works for Maria Fyodorovna.

Buffet. This small room was used to store the china, etc. used at state receptions held in the Throne Room. Today it houses a display of state porcelain and dinner and tea services used at the palace and made in Russia, France, Germany and England. The porcelain services from the English firms of Spode, Chelsea, Wedgwood and Derby are of special interest. Above the show cases are still lifes by Italian artists of the seventeenth century.

Orchestral Chamber. This room was for the court musicians who played during royal receptions and balls. By the mirror door is a table with a music stand and a marquetry-work pattern on the top showing the musical instruments in a chamber orchestra: violin, flute, French horn and various other wooden horns. There was room for ten musicians to sit at the table.

The white marble sculpture (by the window) and the two stelae with reliefs of the *Angel of Death* and the *Woman Lamenting by a Broken Oak Trunk* are the work of Ivan Martos. The two small pieces of sculpture *Apollo the Hunter* and *Youth On a Cliff* are by Mikhail Kozlovsky. Both

these sculptors played an important part in the development of Russian classical art of the late eighteenth and early nineteenth centuries.

Knights Hall. This is the last of the state interiors of the first floor. It got its name from the receptions held for the Knights of Malta. At the end of the nineteenth century it was changed to the Antique Hall, as one of the finest Russian collections of antique objects was housed here in the 1870s. The room still contains some fine works dating back to the second and third centuries A.D., such as *Boy with a Bird*, *Young Faustina in the Form of Venus*, *Bacchus*, *Hermes* and *Roman Wearing a Toga* (this statue was charred in the fire of 1944) and others.

The antique objects blended stylistically with the thematic and ornamental compositions on mythological subjects decorating the walls. The painting on the ceiling, executed in grisaille, also fits in well with the overall artistic plan.

The **Palace Church** was built in 1797 from a design by Brenna. The absence of crosses and icons and the replicas of pictures from the Hermitage indicate that the church was not actually used as a place of worship. The composition on the ceiling *The Conversion of Saul* was painted in 1798 by Johann Jacob Mettenleiter from the composition by Rubens. It was restored by Anatoly Treskin and was the first of twenty-eight palace plafonds to be restored under the guidance of Treskin, who was awarded a State Prize and the Ilya Repin Gold Medal of the Academy of Arts of the USSR for his outstanding work in the restoration of monumental decorative painting. It was he too who painted the replicas of the Hermitage paintings in the Palace Church and the three insets (except the replica of Bartolome Murillo) in the iconostasis.

The adoring angels on the iconostasis are the work of Mikhail Kozlovsky and were recreated from prewar photographs by the sculptors Nadezhda Maltseva and Tamara Shabalkina in 1977.

The huge silver chandelier bearing the Imperial coat of arms was made

in St Petersburg in the eighteenth century.

Horseguards Room and **Antechamber**. These are the last two rooms in our tour of the first floor. The Horseguards Room was where the Palace guards did their duty. The Antechamber led to the service staircase. Today both rooms house an exhibition on the various stages of the restoration work at Pavlovsk and the people whose hard work and high professional skills gave the palace, one of the finest specimens of classical architecture, a new lease of life.

We shall continue our tour of the palace on the ground floor where the apartments were of a less formal nature. To do so we must return to the Ladies-in-Waiting Room and go down the service staircase.

GROUND FLOOR

We shall first take a look at the Imperial family's private apartments and then at the rooms where they spent their leasure time.

The private apartments are under the Picture Gallery and the communicating rooms. Their layout was planned by Vincenzo Brenna at the end of the eighteenth century. The interior decoration dates back to the second decade of the nineteenth century and was the work of Giacomo Quarenghi and Andrei Voronikhin. Thanks to the efforts of these outstanding architects Pavlovsk Palace acquired private apartments which became models for other palaces of that period.

The furnishings for the private apartments, including screens embroidered with wool, silk and worsted, were designed by Andrei Voronikhin and manufactured in the workshop of Heinrich Gambs. After the assassination of Paul I in March 1801 the most valuable bronzes, tapestries, paintings and sculpture were moved to Pavlovsk from Mikhailovsky Castle, the Emperor's favourite residence.

In 1823-1824 the furnishings and decor of many of the palace rooms were changed in connection with Carlo Rossi's work at Pavlovsk. The painting was restored and new curtains and hangings were made. New furniture also appeared, designed by Carlo Rossi, in keeping with the tastes of the day. But the decorative articles of bronze, marble, semiprecious stones and china remained the same as in the late eighteenth and early nineteenth centuries. Throughout the second half of the nineteenth century the interiors were altered several times. By the 1920s they had been restored to their original appearance. Thanks to timely evacuation almost all the unique items that adorned the private apartments at the beginning of the nineteenth century were preserved.

Antechamber. This is the first room in our tour of the ground floor. It was used for domestic purposes and had no ornament. It consists of two sections, a lower part with a mezzanine for the valet and a higher part with a large window facing the

Private Garden. Such rooms were typical of country estates at the beginning of the nineteenth century.

On the walls are pictures by West European landscape painters of the seventeenth to nineteenth centuries. The set of furniture (couch and chairs) is in the Jacob style, very popular at that time, which is named after the French furniture-maker Georges Jacob. The granite vase (by the window) with a support in the shape of an Egyptian woman is the work of Russian masters at the beginning of the nineteenth century and was designed by Voronikhin.

Valet Chamber. This room was used by the secretary on duty. Brenna's decor has been preserved here, for example, the moulding with lions' masks around the doors, the caisson painting on the ceiling, etc.

The walls are hung with water-colours and gouaches of the late eighteenth century. Alongside pictures of antique ruins we find many fine landscapes of the parks and environs of St Petersburg by Semyon Shchedrin and Andrei Martynov, which are of great historical value.

The mahogany chest-of-drawers was made in Heinrich Gambs' workshop. Note the mahogany chairs with carved and gilded front legs in the shape of stylised swans. The mahogany desk and chair were used by the person on duty.

Pilaster Room. This is one of Quarenghi's finest interiors. He worked on it in 1800. The walls are faced with white artificial marble and divided by full-length marble pilasters of gold and yellow (hence the name of the room). The upper part of the walls is adorned with bas-reliefs painted imitation dark bronze which fit in well with the painting on the ceiling. The bas-reliefs show Alexander the Great and his mother Olympia.

The mahogany furniture is from Heinrich Gambs' workshop. The elegant set consisting of divans and chairs is upholstered in dark embroidered woolen material. It was designed by Voronikhin as were many of the decorative vases of semiprecious stones on the cabinets. Note the oval jasper vase. Its form was

dictated by the pattern of the jasper. Voronikhin enhanced the natural beauty of the jasper with gilded bronze ornament, the handles in the shape of two intertwined snakes, the broad band of vine leaves and grapes and the Italian pine cone on the top of the lid.

In spite of its small dimensions the Pilaster Room is very impressive, mainly due to the mirrors in carved gilt frames and the many ornaments.

This room was used for receiving poets, composers and writers invited to the palace.

Lantern Room. It would be hard to find a room in the palace more perfect than this one. It was designed in 1807 by Voronikhin, who combined a library, a picture gallery and a study in this single room. The layout and decor are unusual in that the architect managed to increase the size of the room by extending the front wall towards the park as a semicircular bay made entirely of glass divided by Ionic columns into three windows. The shape of the wall and abundance of light in the room explain its name.

The "daisy-covered" caisson on the ceiling of the bay and the two Caryatids (by the sculptor Vasily Demuth-Malinowsky) supporting the arch link the interior with the park. The painting on the ceiling includes ivy wreaths, yet another decorative element strengthening this link between nature and architecture.

The second part of the room is darker. There are bookcases along the walls and pictures by West European masters of the sixteenth to eighteenth centuries above them. These include the *Virgin with Child and John the Baptist*, a real masterpiece by the sixteenth-century Italian painter Angelo Bronzino. On the cabinets are vases of jasper, china and imitation-bronze glass designed by Andrei Voronikhin and made in Russia. The fireplace is adorned with some splendid dark and gilded bronzes made in France in the eighteenth century. The furniture in the middle of the room is from David Röntgen's workshops, and the chairs by the cabinets were designed by Voronikhin.

This elegant room full of air and

light is yet another fine example of the many-sided talent of Andrei Voronikhin, both architect and master of decorative applied art.

Dressing-Room. The plan for its decor was drawn up in 1800 by Quarenghi and the furniture designed by Andrei Voronikhin. The somewhat austere impression created by the architecture and decor is due to the artificial white and greenish-grey marble of the walls, the classical *dessus-de-porte*, the broad painted frieze divided by corbels and the ornamental grisaille plafond by Giovanni Scotti.

The decor and furnishings are exclusively in light and greenish shades. Most of the objects were designed by Voronikhin and made in St Petersburg. They include a beautiful 34-piece green porcelain toilet service (1800-1801) and a washing-set of coloured glass (centre of the room) which was designed by Andrei Voronikhin and Thomas de Thomon (1804-1806) and manufactured at the St Petersburg Glass Factory.

Bedchamber. This beautiful room was decorated in 1805 from a design by Voronikhin. The walls are faced with artificial marble with rose garlands painted in oils. There are also rose garlands round the doorways and fireplace mirrors and on the ceiling. This abundance of brightly coloured flowers gives the interior a special charm.

As in the preceding rooms, the most interesting items in the decor of the bedchamber are those designed by Voronikhin. There are chairs and tabourets, for example, made in 1805 and restored in 1959 after being destroyed in the war. Also worthy of note is the large mahogany divan with carved intertwined snakes on the back.

Of great artistic value are the chests-of-drawers by Dominique Daguerre and the opal-glass vases painted with themes from classical mythology (1799, St Petersburg Glass Factory) standing on them. The tapestry portrait, executed in 1799 in St Petersburg is of the Emperor Paul I.

The treatment of a private bedchamber as an elegant study which we see here is rarely found in the early nineteenth-century palaces of

St Petersburg and its environs. The decor of the room, totally destroyed during the Second World War, was restored in 1959 by the artist Anatoly Treskin from photographs and samples of Giovanni Scotti's painting.

Marquee. This small elegant oval-shaped room reminds one of a cosy summer-house adorned with rose garlands. It is the last room in the north-west suite of private apartments on the ground floor. The room has a portico balcony with marble columns which overlooks the Private Garden. It was added by Voronikhin in 1809. Later, in the 1820s, Rossi gave it a wrought-iron verandah with an ornamental roof.

The semicircular sofa, the incense-burner of wood and dark bronze and the needlework table give the room an intimate air.

Let us now take a look at the rooms on the ground floor of the central building. To do so we must go back to the Antechamber.

These rooms, which were opened after restoration in April 1970, were the last stage in the program of repairing and restoring Pavlovsk Palace.

The **Old Study**, also called the Crimson Study because of the colour of the upholstery and curtains, adjoins the Antechamber. It was decorated by Vincenzo Brenna in 1797-1799. In spite of its austere architectural decor the room gives an impression of elegance due to the late eighteenth-century paintings by the founder of the Russian realistic landscape, Semyon Shchedrin.

The large grandfather clock which can play several tunes and the mahogany bureau were both made by David Röntgen at the end of the eighteenth century. In the space between the windows is a beautiful antique table lamp of amber and ivory decorated with gilded bronze, which was designed by Brenna and manufactured in St Petersburg in 1791. A niche by the right-hand window contains a mosaic showing the Coliseum in Rome in a heavy bronze frame. It was made in 1782 in the "Roman mosaic" technique and presented by Pope Pius VI to Paul during his visit to the Vatican in 1782.

This room was Paul I's work study.

Common Room. This is a kind of

family portrait gallery of pictures by well-known Russian and West-European artists of the late eighteenth and early nineteenth centuries, such as Vladimir Borovikovsky, Orest Kiprensky, Stepan Shchukin and August Tischbein.

Paul I's family used to gather here to paint or sew. Many miniature items on display show how they tried their hand at painting on opal glass and carving in ivory, metal and other materials. The mahogany furniture in the room is in the Jacob style and Russian made. In the centre is a fine bureau made at Röntgen's workshop at the end of the eighteenth century.

The finish of the room and the numerous ornaments of amber and ivory were executed at the end of the eighteenth century from designs and drawings by Brenna. The decor is, in fact, extremely simple, consisting only of a moulded ornamental frieze on a coloured background and a few panels on mythological subjects. The ceiling is painted with Apollo and nine muses.

Through the glass door is a view of the central avenue in the Private Garden and the Pavilion of the Three Graces.

New Study. The design for the decor of this room belongs to Giacomo Quarenghi (1800). The walls of white and greenish-grey artificial marble are divided up into rectangular panels in narrow gilded frames. Four symetrically arranged large mirrors in beautiful frames of natural marble create the illusion of an endless suite of rooms. The wall opposite the windows has eight colour engravings by Giovanni Volpato, replicas of frescoes by Raphael and his pupils in the Pope's chambers at the Vatican, including the *School of Athens* and *Parnassus*.

Note the set of china vases (on the bracket between the windows) which were made around the 1780s at the Ludwigsburg factory in Germany, one of the leading porcelain works in Europe. They were a present from the Duke of Württenberg. The mahogany desk and bureau are from a series of works by David Röntgen.

Corner Drawing-Room. This is a fine example of a late classical interior. The room has been used for

various purposes at different times. At first it was Paul I's bedchamber. In 1816 Carlo Rossi redecorated it as a drawing- room. Then in the middle of the nineteenth century, in connection with some replanning, the decor was completely altered. After the war museum specialists managed to find Rossi's designs which, together with archive material saved by evacuation, provided the basis for the room's restoration.

Rossi's colour designs made it possible to recreate the decor as he had planned it: the walls are faced with artificial marble in four shades of lilac and decorated with an imitation bronze border. There is an ornamental grisaille plafond.

The combination of the lilac walls with their gold border and the goldish-yellow wavy-birch of the doors and furniture gives the room an austere elegance. The curtains and hangings are of white and golden silk with a lilac border, as Rossi designed them.

The furniture was manufactured in St Petersburg from Rossi's designs. The chandelier of coloured crystal and the curtains were also designed by him. By the window is a splendid jasper vase made in the Altai in the first half of the nineteenth century. On either side of the white marble fireplace stand large china vases painted with *Horace's Oath* and *Hector Bidding Andromache Farewell.* Both vases were made at the Imperial Porcelain Works in St Petersburg in 1827.

The restored interior of the drawing-room is a fine example not only of Rossi's work (it was his first interior in St Petersburg) but also of the painstaking labour of Soviet restorers.

Dining Hall. The Dining Hall is under the Grecian Hall and is the largest of the rooms on the ground floor. The interior was designed by Charles Cameron in 1784-1787. Voronikhin added the ornamental border of moulding in the form of acanthus leaves to the plafond. The white fluted pilasters which stand out well against the pistachio green of the walls and the moulded frieze of cupids, lions and vases intertwined with plants give the room an austere refinement. The walls are adorned with four large panels painted by

Martynov in 1800, the period when the Pavlovsk Palace and Park ensemble was taking shape. They show romantic views of the park – the Ruin Cascade, the Birch Bridge, the Peel Tower and the Temple of Friendship.

The finest exhibit in the room is the palace dining service made at the Imperial Porcelain Works in St Petersburg in 1827 specially for Pavlovsk Palace. Note the fruit bowls with figures from classical myths, such as Mars, Venus and Ulysses. The soup plates and some of the dishes bear the Russian imperial coat of arms–the two-headed eagle. This explains why it was called the Heraldic Service.

The room was used for dinners to which many guests had been invited. For a while (in the first decade of the nineteenth century) it served as a salon for literary evenings and concerts in which famous Russian writers, poets and musicians took part.

Through the large windows there are some fine views of Pavlovsk Park which are echoed, as it were, by Martynov's landscapes.

Billiard Room. The design for the interior of this bright square room was drawn up by Cameron. The main element of the architectural ornament, the decorative moulding, gives it a majestic calm.

The pictures (*Views of Venice*) which you can see on the walls are by eighteenth-century Italian masters. Note the console table in the room. It was the work of Russian masters in the early nineteenth century. The china bas-relief of *Diana and Endymion* on the table was made in England at the factory of Josiah Wedgwood. The clavichord-cum-organ is of great artistic and technical interest, a very rare object for the second half of the eighteenth century. It was made in St Petersburg in 1783 and commissioned by Catherine the Great. The body is of mahogany, rosewood and other types of wood which together form a kind of mosaic. The keyboard is of mother-of-pearl and tortoiseshell. The card tables are the work of Russian masters at the end of the eighteenth century. They formed part of the original furniture.

During the war the Billiard Room suffered less than other rooms in the

palace. Here, too, however the restoration of the decor required high skill on the part of the restorers, particularly the moulding and sculpture.

Although the room is called the Billiard Room, there is no billiard table here. It was removed in the middle of the nineteenth century and taken to Strelna, also on the outskirts of Leningrad, since when it has not been returned to Pavlovsk.

Old Drawing-Room. This was one of the first rooms in the palace to be decorated by Cameron. It was restored in 1969 from the architect's original designs. This room is more sumptuous than the austere Billiard Room. The impression of sumptuousness is created by the white and gilt moulding, the ceiling painted in two colours, the articles of decorative applied art made in France at the end of the eighteenth century, and also the Gobelin tapestries with allegorical representations of *Asia* (a leopard attacking a zebra) and *Africa* (youths carrying an Abyssinian chieftain). They were woven at the Royal Gobelin Manufactory in 1780-1781 and were part of the *Indian Tapestries* series. In 1782 Louis XVI presented them to Paul who was visiting abroad. The set of carved, gilt furniture was manufactured at the workshops of Georges Jacob in 1784.

Ballroom. It was with this quietly elegant room that Cameron began decorating the rooms on the ground floor in 1784. The original decor has not been preserved. Cameron's design provided for large wall mirrors with round and oval medallions between them depicting the twelve months of the year painted by Giovanni Scotti.

In 1802 the mirrors were replaced by large canvases by the French painter Hubert Robert. This artist's work was extremely fashionable in the late eighteenth century and adorned the palaces and mansions of many aristocrats. Robert painted twelve pictures for the owners of Pavlovsk. Four of them, painted in 1784, hang in the Ballroom.

In the 1820s Carlo Rossi removed the wall adjoining the Old Drawing Room and made a broad archway. The room retained this appearance until 1941. During the Nazi occupation of Pavlovsk the rooms on the

ground floor, including the Ballroom, were used as stables. As already mentioned, the Nazis set fire to the palace before retreating and turned it into a heap of ruins.

In the 1960s a plan was drawn up for restoring the room. The fragments of the Cameron's original moulded frieze which had survived under a later layer of plaster and the architect's sketches in the museum archives enabled the restorers to reproduce Cameron's original decor as closely as possible.

The ballroom is extremely elegant. Delicate pinks and light blues blend subtly with the refined decor of the ceiling, the frieze and the panel above the door. All this splendour is lit by a huge chandelier of gilded bronze and crystal with a rod of crimson coloured glass made in St Petersburg in the 1790s.

The Ballroom is the last in our tour of the palace interiors. Here at Pavlovsk, perhaps more strikingly than anywhere else, the magnificent decor of the interiors is a perfect match for the exquisite objets d'art which adorn them.

SECOND FLOOR

The former servants' quarters on the second floor of the central building now house an exhibition entitled Russian Interiors of the Nineteenth Century based on items in the Pavlovsk museum. This exhibition is the result of careful study of a large number of Russian literary works of the nineteenth century containing descriptions of interiors, and also of paintings by Russian artists and memoirs by eminent figures in Russian culture of the last century.

The eighteen rooms on the second floor, which is reached by the service staircase, contain the most typical objects found in country houses and town residences. The furniture of mahogany, Karelian birch, walnut, poplar and other kinds of wood, the decorative fabrics, handmade rugs, pictures and portraits, and the many articles of decorative applied art enable us to trace how the styles and artistic tastes of the Russian aristocracy changed throughout the century.

Introductory Room. This contains works by nineteenth-century Russian artists who portrayed drawing-rooms, studies, dining-rooms and other interiors typical of the period.

Secretary and Reception Room, 1800. The furnishings of this small room consist of a set of mahogany furniture in the Jacob style and are typical of Russian country houses of the gentry in the late eighteenth and early nineteenth centuries.

Portrait Room, 1800-1805. Town and country houses of the gentry had special rooms where family portraits were hung in order to indicate the noble rank of the owner's ancestral line. As well as being hung with wallpaper, the walls were sometimes painted with imitation wallpaper. In addition there were clocks, candelabra and chandeliers of Russian and foreign make.

Study, 1810. This room was used for studying, business meetings and relaxation. Here too one finds walls painted with imitation wallpaper. The furniture is made of Karelian birchwood. For twenty years this type of furniture was found in bedrooms, dining-rooms, studies and drawing rooms. There were

usually pictures and engravings on the walls.

Dining-Room, 1810-1830. In the middle of the room is a large dining-table with a splendid dinner service from the Imperial Porcelain Works (early nineteenth century). The furniture is made of poplar, which Russian furniture-makers began to use widely in the first quarter of the nineteenth century. On the walls are portraits of Chancellor Mikhail Vorontsov and members of his family painted by the German artist Kaspar Prenner.

Bedroom, 1820s. In the houses of the Russian aristocracy the bedrooms were usually divided into two parts. The section nearest the windows was furnished as a drawing-room and used to receive relatives and close friends. The section for repose was divided off by screens.

The bedroom furniture on display is made of poplar. The lamp of oriental alabaster gives a gentle light making the room very cosy.

Cabinet-Boudoir, 1820s. In this room the mistress of the house occupied herself with needlework, reading or music. It is furnished accordingly with a writing desk, needlework table and piano. The chairs were designed by Carlo Rossi.

Drawing-Room, 1830s. This room has cosy little "nooks" enabling the hosts and their guests to retire for a game of cards, etc., write some verses in the special album of the mistress of the house, listen to music or play the piano. The furniture in the late classical style was made of dark walnut in St Petersburg. On the walls are family portraits and replicas of pictures from the Dresden gallery.

Young Person's Room, 1820-1840. The furnishings include objects required for preparing business papers, drawing, writing poetry or reading. This interior reminds one in many respects of the description of Eugene Onegin's study in Pushkin's famous novel in verse.

Yellow Drawing-Room, 1840s. Here we have a model of a typical drawing-room in a rich St Petersburg residence. The furniture is made of mahogany decorated with gilt carving and upholstered with bright silk

which is also used for the draperies. On the walls are pictures by the artist Maxim Vorobyov and his talented pupil Ivan Aivazovsky. There is an air of comfortable prosperity about everything.

Gothic Drawing-Room, 1840s. The passion for Gothic can be felt in the furnishing of this interior. The furniture, the windows and the everyday objects are all designed in the same pseudo-Gothic style, although there are also articles belonging to an earlier period.

Dressing-Room, 1840-1860. Interiors of this period abounded in walnut furniture made at the St Petersburg workshops of the Gambs brothers. It was found in town apartments, residences and palaces. The dressing-table with its mirror in a china frame and china toilet set is hung with lace. There is a handmade wool-embroidered carpet on the floor.

Cabinet-Boudoir, 1850s. Here we can already see characteristic features of the eclecticism which developed in Russia in the middle of the nineteenth century. The Rococo and Pompadour styles prevailed in the furnishing of bedrooms and drawing-rooms. On the walls are panels entitled *Cupids At Play* by Th. Neff and a portrait of Anna Sheremeteva by the English painter Christine Robertson.

Bedroom, 1850-1870. A model of a young lady's bedroom in a large St Petersburg residence. The carved gilt furniture is in Rococo style.

Crimson Drawing-Room, 1860s. A new type of furniture, which was upholstered, appeared about this time testifying to the desire for more comfort. The St Petersburg furniture-makers varied it to suit the customer's tastes. On the wall are paintings and photographs. The latter first appeared in Russia in the middle of the nineteenth century.

Study, 1870-1890. The exhibits in this interior illustrate the tastes widespread among the Russian nouveau riche. The owner would get hold of a "novelties" and include them in the interior giving no thought to whether they fitted in with the rich furnishings already there.

The mixture of styles created an air of luxury. On the walls are paintings by artists fashionable at the time.

Boudoir, 1890-1910. This room shows features of the new style of art nouveau. The furniture is fairly simple and upholstered with English plush. The china from the Royal Manufactory in Denmark and the Gallé vases testify to the considerable technical advances in this period.

Maple Drawing-Room, 1900s. Russian furniture-makers made extensive use of panels of water-seasoned maplewood during this period. The large intricately-shaped cupboard on display here is a unique specimen of decorative applied art of the early twentieth century.

Park

The first stage in the layout and ornament of Pavlovsk Park dates back to the 1780s. It is associated with the name of Charles Cameron who designed the composition of the three main sections of the park, the area by the Palace, the Great Star and the Slavyanka Valley. Together with the artist François Violiet, Cameron planned the Aviary and the Private Garden. He also built the classical pavilions of the Temple of Friendship and the Apollo Colonnade, erected bridges over the River Slavyanka and laid some narrow paths and the Triple Lime Avenue, the main drive up to the palace.

In the 1790s Brenna was in charge of work on the park. He designed the areas of the Old and New Silvia and the Great Circles with terraces, built the Grand Stone Staircase, landscaped the Slavyanka Valley from Visconti Bridge to the Peel Tower Bridge by including both banks in the composition of the Green and Stone amphitheatres.

The third and most important stage in the laying out of the park was the first quarter of the nineteenth century. During this period the artist and decorator Pietro Gonzago took charge of landscaping the park. It was then that the huge expanses of the White Birch, and the Paradnoye Field areas appeared and Ponds Valley which fitted into the Great Star section very well. At the same time Andrei Voronikhin and Carlo Rossi added bridges and summer-houses.

Thus, Pavlovsk Park had seven main sections, seven poetic images of the North Russian countryside. Each section has a character of its own. The forest paths of the Great Star run straight as an arrow down to the River Slavyanka, whose hilly banks border on the Palace section which is very formal in its layout. The narrow avenues of Old Silvia adorned with bronze sculpture border on the dense forest of New Silvia. And the imposing compositions of the Paradnoye Field contrast with the sweeping forests and fields of the White Birch section.

The skill of the park's designers is seen, first and foremost, in its overall unity. For all the diversity of planning, they created an extremely ar-

tistic ensemble, the specific features of each section blend in with the whole. The natural beauty of the countryside is skilfully combined with elegant buildings in Russian classical style and magnificent marble, bronze and wrought-iron sculpture. The seventeen pavilions, twelve bridges over the River Slavyanka and twenty-two artificial ponds grouped into three systems all make Pavlovsk Park one of the most perfect poetic creations of the late eighteenth and early nineteenth centuries.

During the Second World War the Nazis caused extensive damage to the park. In some sections the forest was completely destroyed. It took five years to bring the park back to life. It was reopened in the summer of 1950 and again became a favourite place for Leningraders and visitors to the city on the Neva.

Unlike the palace the park offers a variety of itineraries for visitors, depending on which particular section they prefer to explore. The park covers an area of 600 hectares, so you cannot see all of it even in two or three visits. It has been estimated that all the main paths taken together are equal to the distance between Leningrad and Moscow.

Each section of the park is an independent self-contained piece of park planning, so even if you only manage to see one it will give you an idea of the park as a whole and a great deal of aesthetic pleasure as well. The best time for viewing the park is spring and summer, of course, but in autumn too when the foliage turns into an exquisite range of colours and winter, when the snow transforms the trees and shrubs into an enchanted realm, Pavlovsk Park produces an unforgettable impression. In each itinerary we take our bearings from the palace, which is visible even from the most remote parts of the park.

The CENTRAL or PALACE SECTION combines landscaped areas with formal ones. The itinerary begins at the Great Palace. The **Statue of Paul I** which you can see on the parade-ground was erected in 1872. It is a free replica of the bronze original by Ivan Vitaly (1851) at Gatchina, also in the environs of

Leningrad. You come out at the beginning of the **Triple Lime Avenue**, the compositional axis of the Central section, which leads to the formal Aviary area of the park with flowerbeds, a rose-garden and a maze. The main piece of architecture in this area is the **Aviary** (Charles Cameron, 1782). It is a single-storey building consisting of three rooms linked by open galleries covered with wire netting. The central part of the building has a flat dome. In the eighteenth century song-birds were kept in the left-hand gallery and the right-hand one was used for dancing, luncheons and dinners.

In 1863 a **statue of Venus Italia**, a nineteenth-century replica of the original by Antonio Canova in the Uffizi Gallery in Florence, was erected near the Aviary. The pavilion was restored in 1968 and is now used in summer as a library and reading-room.

On the other side of Triple Lime Avenue is the **Great Circles Section**, which is also set out as a formal garden. It includes two circular rock terraces in the centre of which are marble **sculptures of Peace and Justice**, the work of the Italian sculptor Pierre Barat at the beginning of the eighteenth century. This section has radial avenues and lawns with flower borders.

The Great Circles are adjoined by two buildings, the **Open-Air Theatre** (Andrei Voronikhin, 1811) and the **Turkish Summer-House** (Carlo Rossi, 1815) in the traditional forms of park architecture of the late eighteenth century with wooden trellises entwined with greenery. There were once several structures of this type in the park. Many of them have not survived. Some were dismantled because of their dilapidated state in the nineteenth century and others were destroyed during the Nazi occupation.

Behind the Turkish Summer-House in a dense copse is the **Dairy Pavilion** (Charles Cameron, 1782). This pavilion with its thatched roof was built in the form of a Swiss chalet with an overhanging gable resting on wooden posts. It contained a cow-shed for six cows and a storage section for milk and dairy produce. But the chalet also had less functional parts, for example, the room with a

domed ceiling painted by Francesco Camporezi, gilt furniture, Chinese and Japanese porcelain, and silk curtains at the windows where the Emperor and his family sometimes rested. The Dairy Pavilion is a typical pastoral building. Similar structures in other parts of the park, such as the Hermitage, the Charbonier, and the Old Chalet, blended in with the surrounding landscape to create picturesque romantic corners. At present interior decoration work is being completed here.

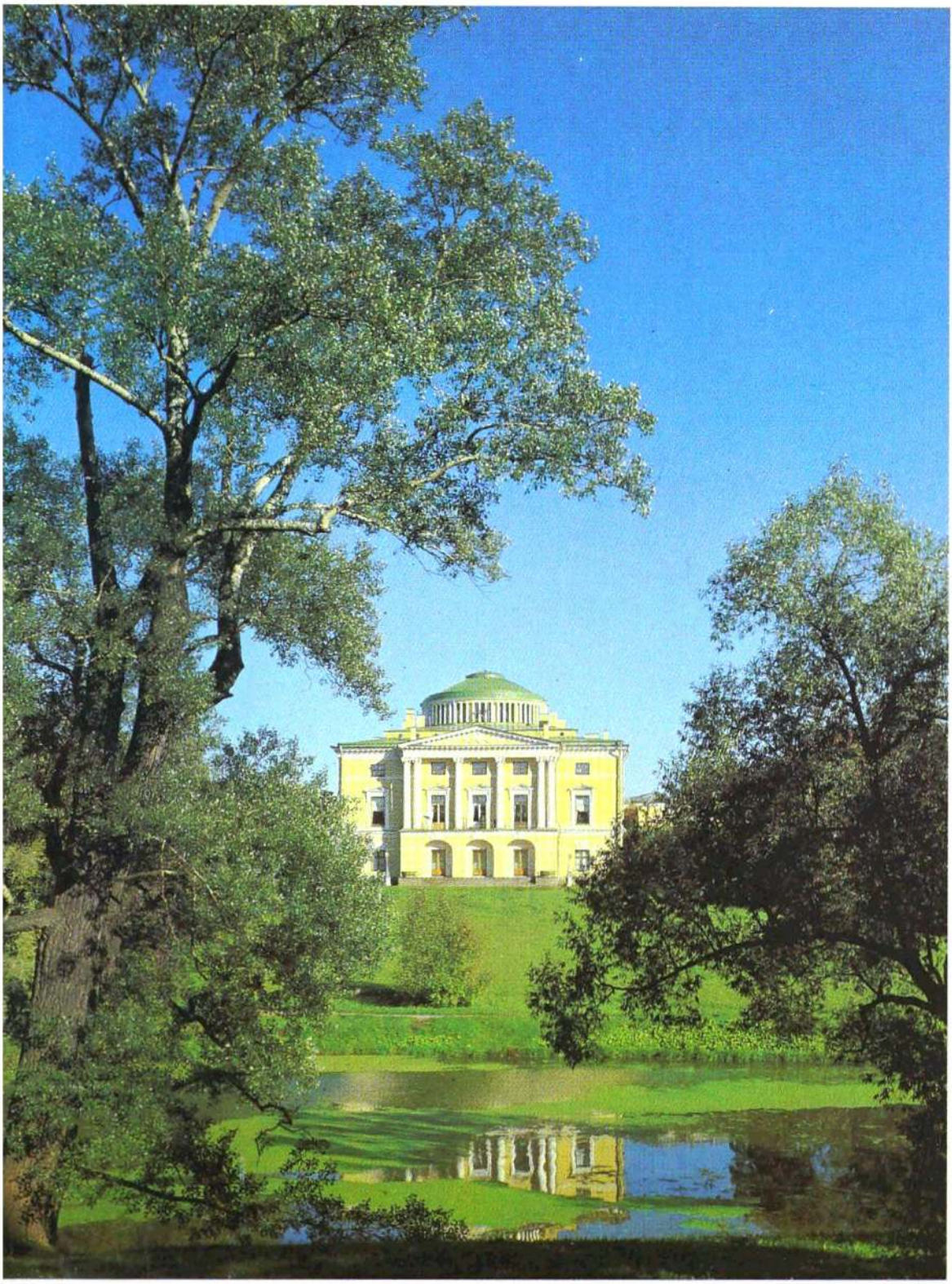
Not far from the Dairy Pavilion is yet another building by Cameron, the **Monument to Maria Fyodorovna's Parents** (1786). This edifice with its strict classical proportions is a monument to Duke Frederick of Württenberg and his wife, the Duchess Frederica Sophia Dorothea, who were the parents of Maria Fyodorovna.

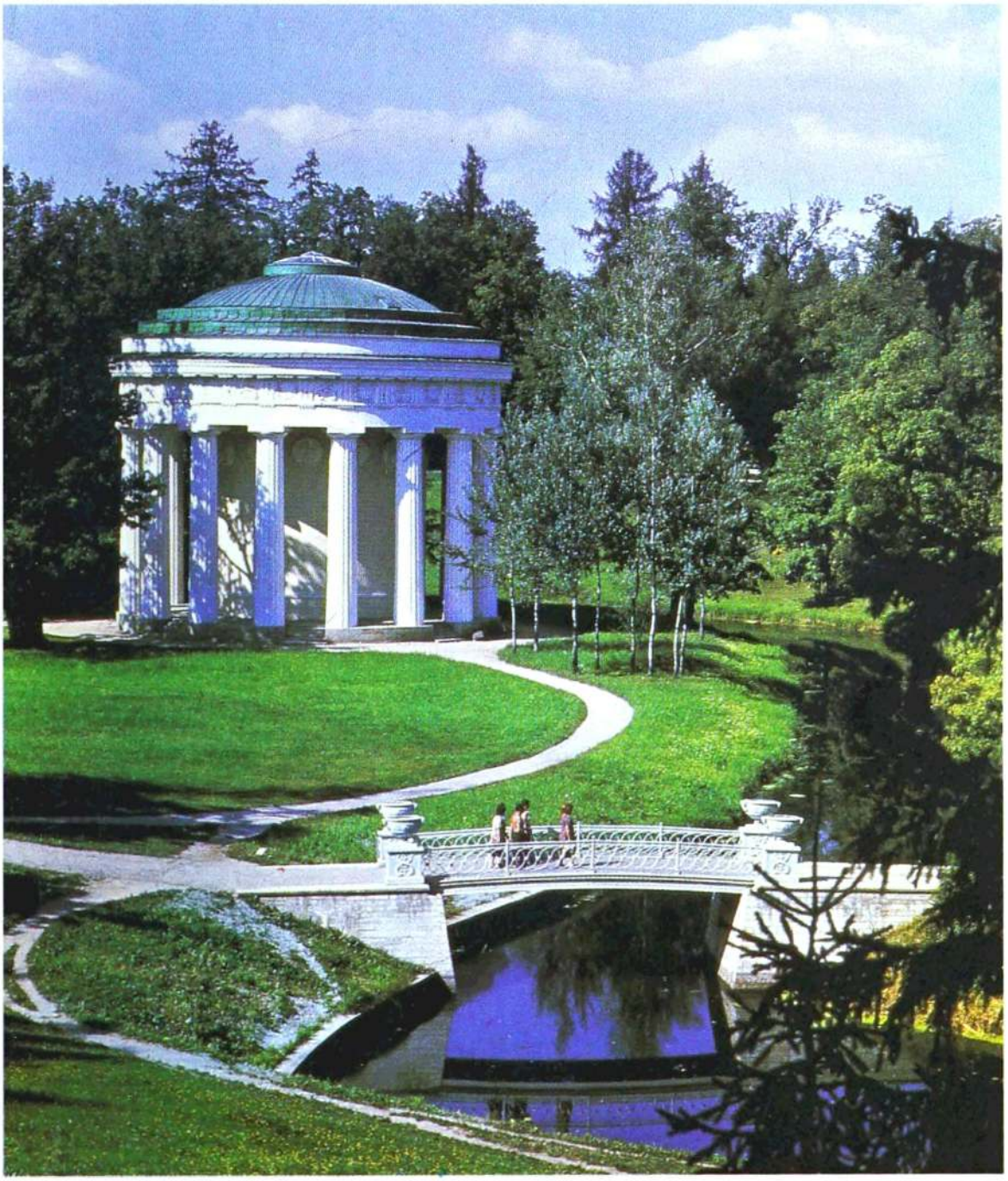
Inside the pavilion on a marble pedestal is a pyramid with medallions bearing the profiles of the duke and duchess. The figure of a woman in royal attire bowed in grief is kneeling by the two urns half-covered with palls. On the other side of the pyramid the Angel of Death is pulling the pall off an urn.

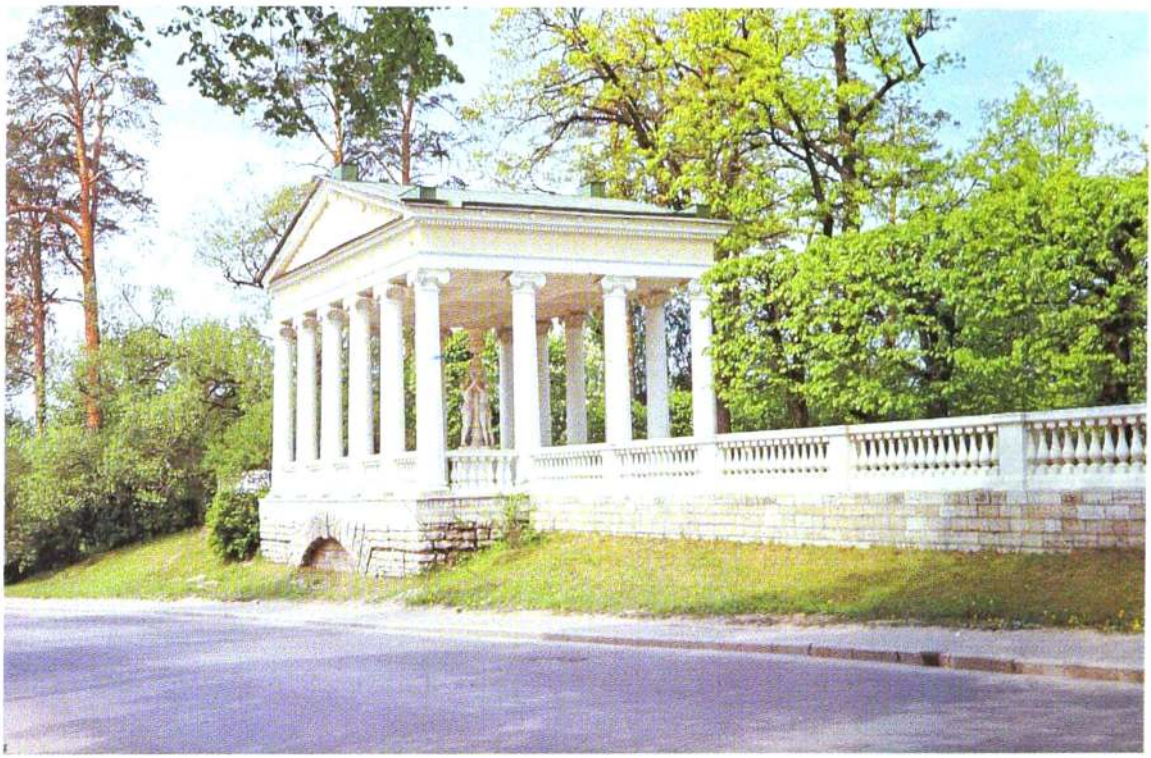
On the pedestal are three bas-reliefs: Mars summoning the duke to battle (left), the duke and duchess united after death (centre) and Hymenaeus joining the duke and duchess in matrimony (right). The austere simplicity of the sculptural group (the work of Ivan Martos in 1807) fits in perfectly with the architecture of the pavilion surrounded on three sides with dense foliage. A short path from the Monument will take you to the **Twelve Paths**, the formal area of the park by the OLD SILVIA.

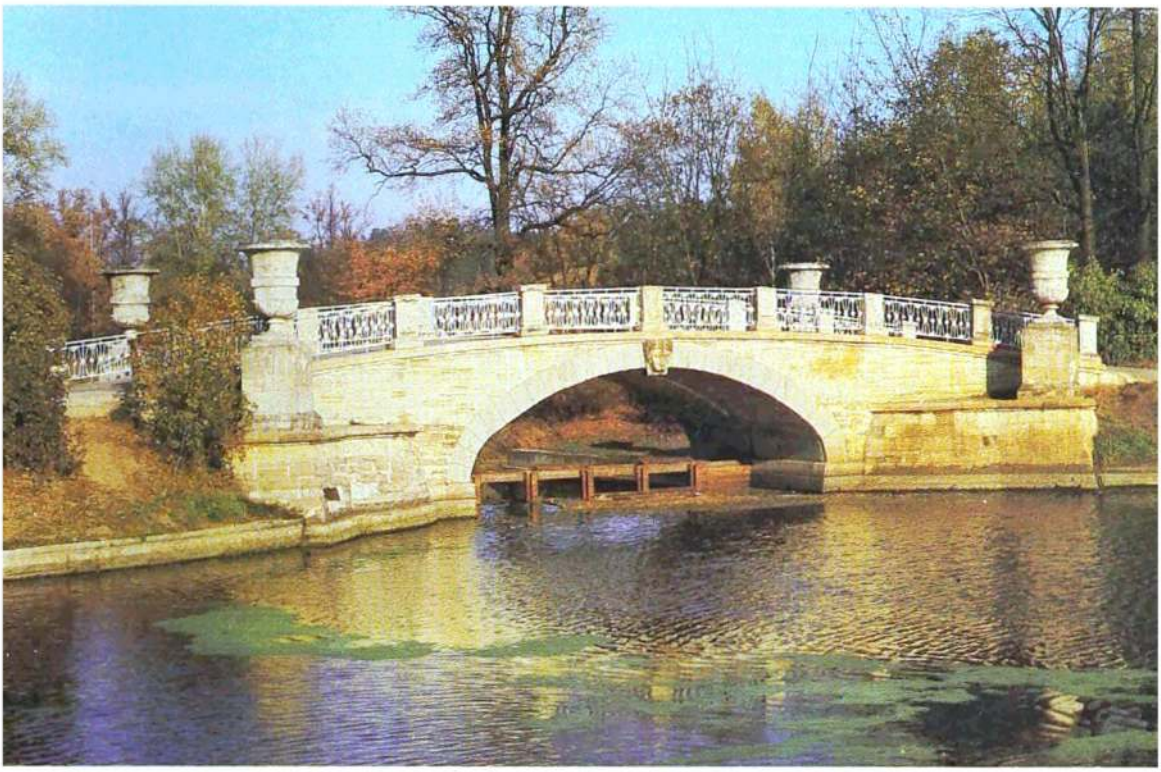
Quite unexpectedly amid a stretch of pine forest you come upon a geometrical rondel, in the middle of which is a **statue of the Belvedere Apollo**. Twelve paths lined with trees and clipped shrubs radiate from the rondel. Against the background of the foliage are the bronze **statues of Flora, Mercury, Venus Callipyge and Nine Muses**. They were cast in the 1790s from models by Fyodor Gordeyev at the St Petersburg Academy of Arts workshops.

Pavlovsk Park. View of Great Palace from the Slavyanka



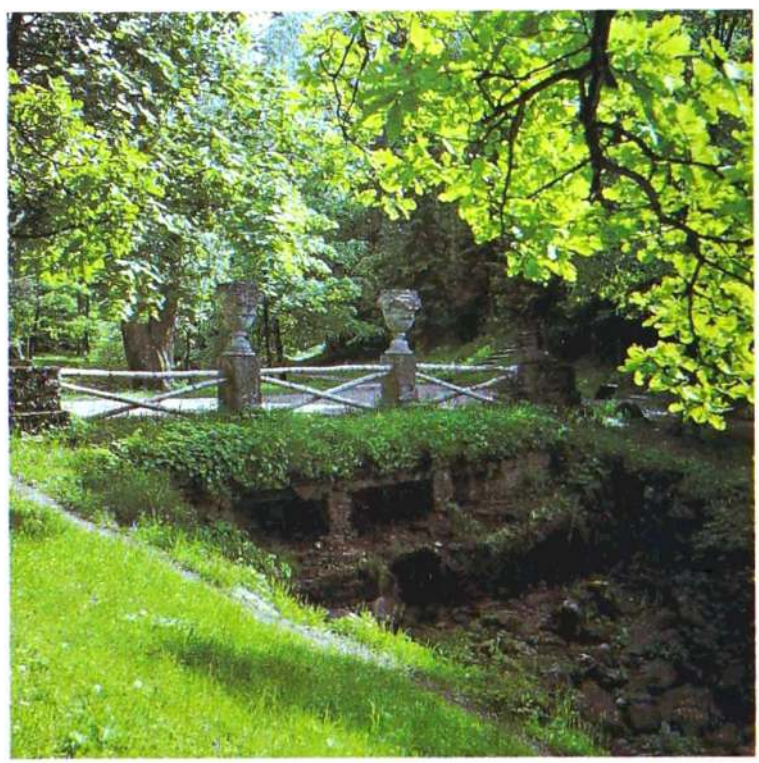


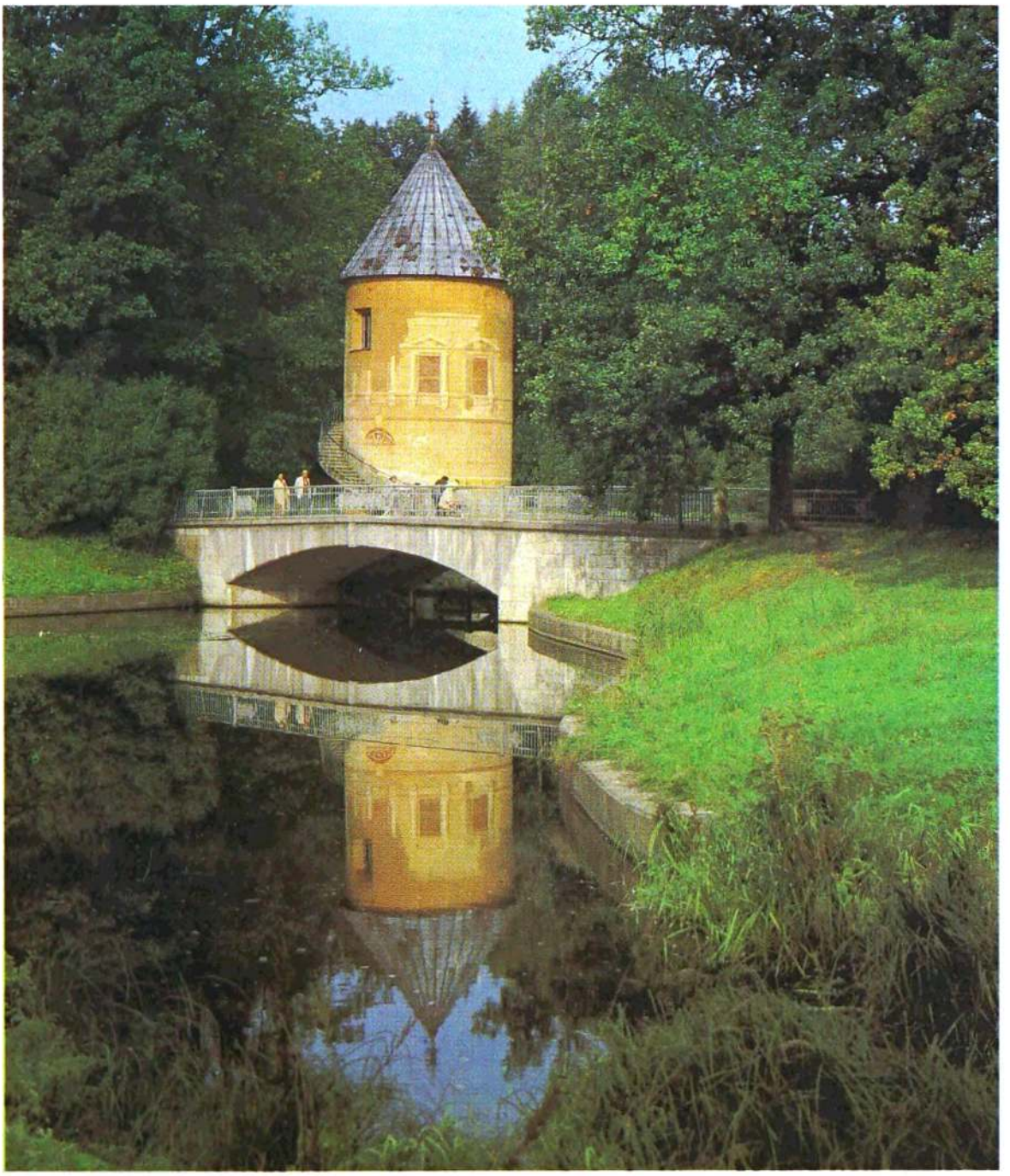


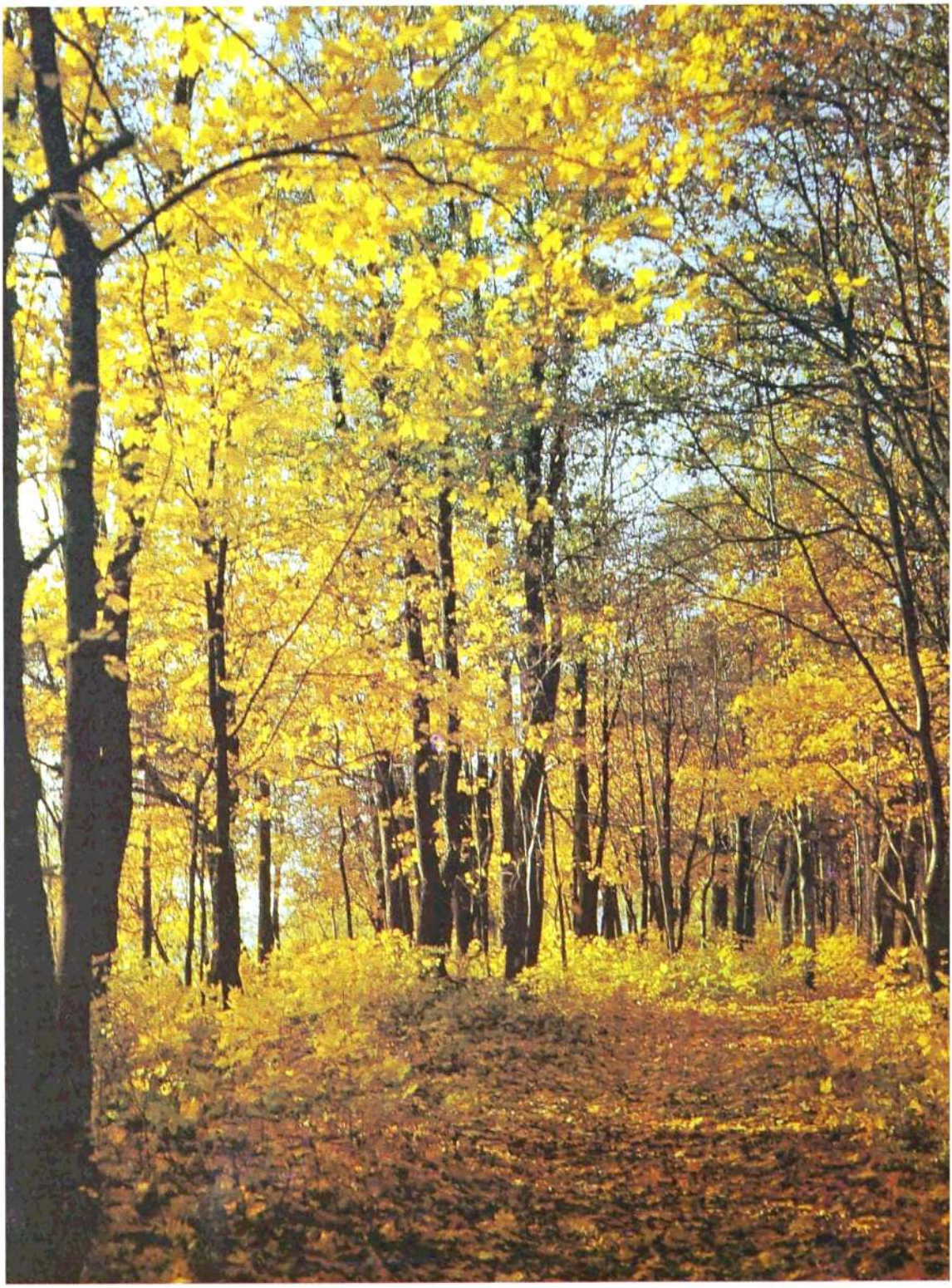


River Slavyanka

Ruin Cascade







This area was designed by Vincenzo Brenna. He planned it so that each path should end with a statue or edifice. Like the semicircular **Amphitheatre**, for example, on a high promontory above the Slavyanka, where theatrical productions were staged. From here you can see a broad panorama of picturesque bridges and pavilions, cascades and clumps of trees, glades and meadows.

In the centre of the panorama is a high stone plinth for sculpture with a semicircular stone bench. On the opposite bank of the Slavyanka is a kind of stage with shrubbery as wings. The idea was to build an open-air theatre consisting of two parts, a Stone Amphitheatre for spectators and an Earthen Amphitheatre for theatrical productions.

From the stone amphitheatre you can see the **Peel Tower**, a tall pastoral building with a conical thatched roof. Its round walls are painted with frescoes to give the impression of picturesque ruins. On the top floor is a small room with a marble fireplace and decorative painting based on themes from the works of François Boucher, the fashionable eighteenth-century French painter. The room on the ground floor has no decoration and was used purely for domestic purposes. The Peel Tower has now been restored and is open to the public.

Let us now take another look at the park from the Amphitheatre. Behind the Peel Tower stretches one of the most romantic sections of the park, the **Krasnaya Valley**. Pietro Gonzago used the natural relief here to create the ideal type of landscape park: the bridges of rough stone, foaming waterfalls, winding paths following the river bends, clumps of trees and single trees with strange shapes form the most delightful landscapes. Nothing disturbs the poetic harmony.

To the right of the Peel Tower you can see the **Ruin Cascade** and behind it the NEW SILVIA section with the **World's End Column** of pink marble and the **Mausoleum of Paul I.** This part of the park was completed in 1800 by Brenna who concentrated mainly on creating a variety of forest landscapes.

Let us now go down one of the staircases from the Amphitheatre and walk along the riverside path on the left to yet another part of Pavlovsk Park, the SLAVYANKA VALLEY. This walk will take us to some classical structures, the Temple of Friendship, the Italian Staircase, the Cold Baths, Apollo Colonnade and other edifices which together with their natural surroundings have made Pavlovsk Park famous as a unique specimen of its kind for the late eighteenth and early nineteenth centuries.

Our first stop will be the **Visconti Bridge**. Of all the twelve bridges over the Slavyanka this one is the most monumental. It was built by Paolo Visconti in 1808 from a design by Andrei Voronikhin, and is faced with limestone. The vases on the piers and other decorations are also of limestone.

Continuing past Round Lake we can see the **Great Cascade** built by Charles Cameron on the opposite bank. In 1792-1794 Vincenzo Brenna changed the appearance of the cascade by adding a stone balustrade. A little further along the bank is the beautiful **Wrought-Iron Bridge** (Carlo Rossi, 1824) and behind it Cameron's first building in Pavlovsk Park, the **Temple of Friendship** (1782) which is the compositional focal point of this section. The pavilion's name reflects the sentimental trend which predominated in Russian literature at the end of the eighteenth century. Cameron chose an excellent spot for it, on a river bend.

The temple is a rotunda surrounded by sixteen Doric columns and crowned with a flat dome. The upper section of the walls is ornamented with circular bas-reliefs on the themes of love and friendship. The frieze of the entablature consists of alternating moulded wreaths and dolphins symbolising friendship. The inside consists of a large hall with niches and a lantern in the dome. The classical architecture of the temple is perfect. It looks different from different angles, but is always impressive both for its monumental appearance when seen close up and for its remarkable elegance, lightness and grace, if seen from a distance.

The **Italian Staircase** (Vincenzo Brenna, 1799) stands on a slope down to the river and links the Palace section with Slavyanka Valley. The sixty-four steps are divided into four flights, which enhances the majestic appearance of the staircase. There are wrought-iron lions on the lower flights and marble lions on the upper ones. In front of the staircase is a platform with ornamental vases and a balustrade.

If we go up the staircase and through the First Great Circle, this will take us back to the beginning of our itinerary. But we shall miss several interesting pieces of architecture which can all be seen in a fairly short space of time since they are close to the palace. They are well worth a visit.

Going past the **Black** and **Humpbacked bridges** over the Slavyanka, we come to the **Centaur Bridge** designed by Charles Cameron and built by Nikita Yakovlev who added the attractive iron railing. During restoration work carried out in 1805 from a design by Andrei Voronikhin marble centaurs by an unknown Italian master were placed on the four corners of the bridge. The centaurs were destroyed during the Nazi occupation and what you see today are copies made of epoxide resin. The bridge spans the Slavyanka at a point where the river is narrow and together with the Cold Baths and the Palace forms a most picturesque composition.

The **Cold Baths** were also designed by Cameron. They take the form of a small rotunda with an adjoining rectangular section adorned with a pediment and two niches on either side of the entrance. The walls of the pavilion have no ornament on the outside. Inside, however, both the walls and the dome were covered with painting. In the centre of the circular chamber was a swimming pool. The rectangular section was used as a dressing-room. Some changes were made in the ornament and the decor of the interior in 1830 and 1861. The fine proportions of the pavilion blend in well with the surrounding scenery.

From the Cold Baths there is a good view of yet another classical piece of park architecture, the **Apollo Colonnade** (Charles Came-

ron, 1783). Originally it took the form of a double circular colonnade, but during a heavy storm in 1817 part of the colonnade collapsed forming natural ruins which were later given a "Roman" touch. In the centre is the statue of the Belvedere Apollo. The colonnade adorns the left bank of the river in the Slavyanka Valley section, forming yet another picturesque corner of the park. Standing opposite the palace and clearly visible from its windows, it was intended to convey the idea of the Imperial family's patronage of the arts.

If you have the time and are not too tired, let us now go out of the park into Revolution Street (Ulitsa Revolyutsii), turn right and enter the **Private Garden**. This is, perhaps, the most picturesque part of the park. The main piece of architecture here is the **Pavilion of the Three Graces**, Cameron's last edifice in Pavlovsk, erected in 1800. It consists of a colonnade of sixteen Ionic columns on a plinth. The ceiling has deep caissons painted with rosettes. In the centre of the pavilion is the marble group of the Three Graces carved out of one huge block of marble by the sculptor Paolo Triscorni in 1803. Euphrosyne (joy), Thalia (colour) and Aglaia (radiance) are supporting with outstretched arms a vase decorated with mascarons and other ornament. From the pavilion there is a splendid view of the **Mariental Pond** with its lovely banks and also the **Pavlovsk Foundation Obelisk**, the **Bip Fortress** and the **Greenhouses**.

Now a few words about the Private Garden. The design for it was drawn up by Cameron together with the artist François Violet in the 1780s. They created a small formal garden of the Dutch type. Its carpet of flowers combines with the shrubs and straight rows of limes to form a picture of great charm. The shrubs are a miniature dendrological garden.

Your tour of the park is now at an end. It has taken you to the areas relatively close to the palace, the main compositional focal point of Pavlovsk Park. Unfortunately it is not possible in such a short time to take in the large expanses of the White

Birch (242 hectares), the Great Star (115 hectares) and the other sections. We shall attempt to give a brief description of them, however.

The GREAT STAR section was very badly damaged during the Nazi occupation. Almost all the trees and shrubs here were cut down. In their place today is young forest planted thirty-five years ago. The pattern of the radial and transversal paths forms a star in the centre of which is the **Music Pavilion** (Charles Cameron and Vincenzo Brenna, 1799-1800). For a whole century, right up to 1941, symphony concerts were held here in the pavilion which was destroyed during the war.

The Great Star section is a popular place for Leningraders to spend their leasure time. It has theatre productions, a fair-ground, boating stations and a variety theatre. It is adjoined by the **Ponds Valley** section, which has retained its landscaped layout.

The beautiful landscapes of the WHITE BIRCH section almost defy description. The large expanses of fields, meadows and woods, the vast stretch of forest and the winding paths which suddenly open out with distant vistas must be seen in order to appreciate fully the natural beauty of the north Russian countryside. The White Birch section, the largest section in the park, was the last one to be laid out. Here Pietro Gonzago's skill as a decorative artist showed itself most fully. He managed to convey the special features and rich colour range of the plants, sometimes grouping trees and shrubs into a kind of Russian round dance (the circle of white birches) or making one or two particularly lovely trees stand out in a solo. The landscapes of White Birch and Paradnoye Field are a precious legacy from Gonzago, a great artist whose creations continue to delight, astound and impress us.

On the way back to the coach stop we pass once more along Triple Lime Avenue, at the end of which, bordering on the Paradnoye Field, is the **Communal Grave** of heroes who gave their lives to defend Petrograd against the counter-revolutio-

nary troops of General Yudenich in 1919.

In the square between Triple Lime Avenue and Theatre Gates (Vincenzo Brenna, 1802) is an elegant semi-rotunda of strict classical proportions with columns and pilasters, the **Rossi Pavilion**. Inside on a high circular pedestal is a seated bronze statue of Maria Fyodorovna by the sculptor Vladimir Beklemishev.

If we go past the system of flowerbeds in front of the pavilion and through the Theatre Gates we shall come to the coach station in Revolution Street.

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PARKS
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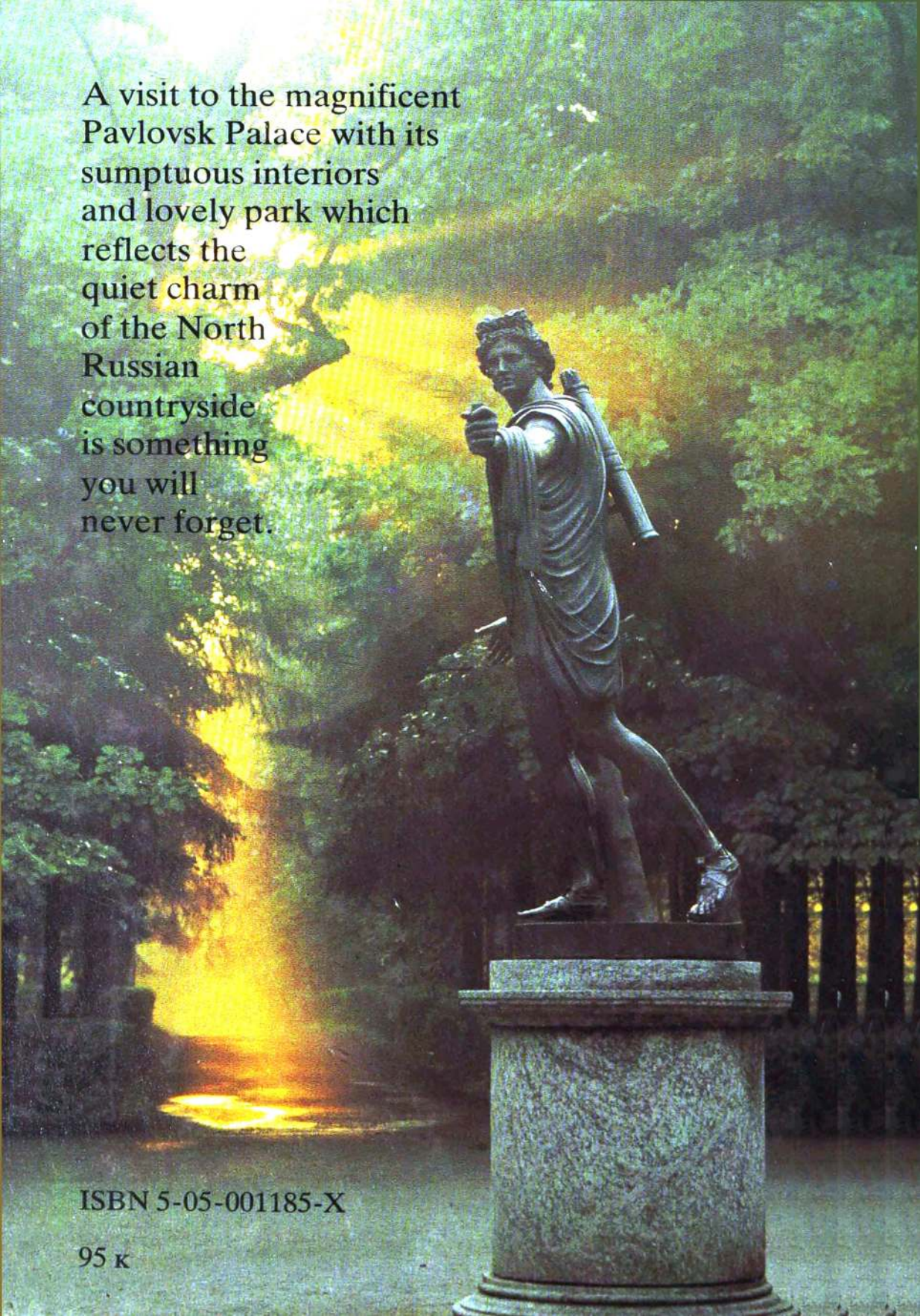

A visit to the magnificent Pavlovsk Palace with its sumptuous interiors and lovely park which reflects the quiet charm of the North Russian countryside is something you will never forget.

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